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BAD COMPANY

SIMON KIRKE'S SECRET

TED NUGENT

TAKES IT TO EXTREMES

BACKSTAGE FOOD

WHAT ROCKSTARS EAT

ARTFUL DODGER

MEAN BUSINESS

ELTON JOHN

SOLO TOUR?

PHIL SPECTOR'S

SCRAPBOOK

DOLLY PARTON

ROCK'S NEWEST STAR

WORDS TO THE
LATEST HIT SONGS!

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HIT PARADER



Publisher/John Santangelo, Jr.
Editor/Lisa Robinson

Editorial Asst./Deane Zimmerman
Art Director/Madelyn Fisher

No. 160
Nov. 1977

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Cover - Led Zeppelin/Jimmy Page/by Neal Preston. 2nd cover - Ted Nugent/by Kwasniewski/Star. Pg. 36 - Ted Nugent/by Lynn Goldsmith. Pg. 40 - Simon Kirke/by Henry Diltz. Pg. 62 - Gregg Allman/by Andrew Kent/Rainbow.



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HIT PARADER, publication #246600, is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, CT under the act of March 3, 1879. Second Class Postage paid at Derby, CT. ©Copyright 1977 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A. Annual subscription \$7.50, 24 issues \$14.00. Subscription Manager: Gina Brunetti. Volume 36, No. 160, Nov., 1977. Authorized for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscript, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, CT 06418, and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING SALES DIRECTOR: Dilo, Inc. 114 East 32nd, New York, N.Y. 10016 (212-686-9050). WEST AND SOUTHWEST: Alan Lubetkin & Assoc. 2835 Bayshore Ave., Ventura, Calif. 93003 (805) 642-7767, (213) 346-7769. NASHVILLE: Rick Bolsom, 102-32nd Ave., So. Nashville, TN 37212 (615-297-4128). Postmaster: Please send form 3579 to Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418.

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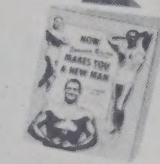
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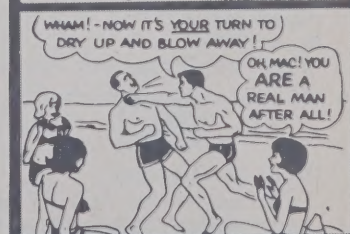
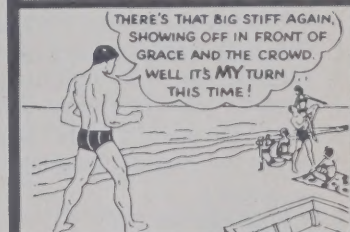
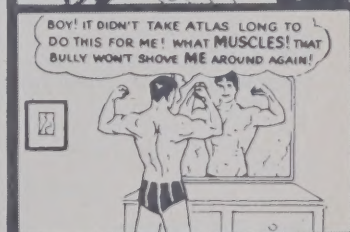
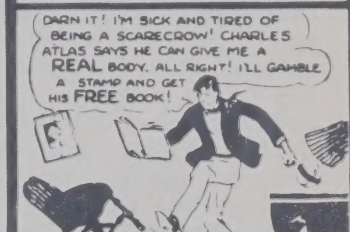
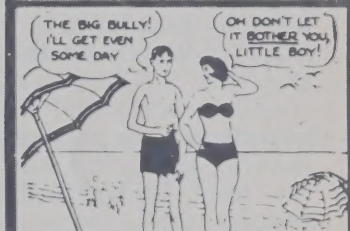


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Ramones

Dear Hit Parader,

I have just read your article on the Ramones (May '77) and it was great. Although most people in my town do not know who the Ramones are — word is getting around. After all, they broke *all* existing records for attendance at "CBGB's" in N.Y.

Joey Ramone told me that there will soon possibly be a "Ramone Army" (so watch out Kiss). And for all of you PUNKS who think that all of their songs sound alike — you are all *nuts* and need your ears cleaned!! The Ramones are at their best "live." They play for 45 minutes *nonstop* (with only a break inbetween for Dee Dee Ramone to yell out 1,2,3,4). They also do a lot of songs live that are not on records (yet!), such as *Babysitter* and their newest, *Sheila Is A Punkrock*. I think that this band definitely deserves much more attention.

Remember: first RULE IS — THE RAMONES RULE!

Bob Corter
Pompton Lakes, New Jersey

Kiss

Dear Hit Parader,

Why doesn't Ace Frehley sing? He's the only one in Kiss that doesn't sing on their albums. On the Paul Lynde Halloween Special he didn't say a word. Why? Doesn't he know the English language yet?

Wants to hear him.
Ian "Ace" Frehley

Dear Ian: We assume that he knows how to speak English. (Ed.) □

Dear Hit Parader,

We see in your July '77 issue that Kiss is about to become comic book

heroes. Need more be said?

Glenna Caradoc
Stillwater, Mn.

Peter Gabriel

Dear Hit Parader,

I saw the article in your August '77 issue about Peter Gabriel. I was wondering about his eyes. They're really wicked looking. Why do they look like that? Are they fake?

Donnie Ellis
Bethany, Oklahoma

Dear Donnie: No, but he does sometimes wear silver contact lenses. (Ed.)

Alice

Dear Hit Parader,

What do you mean Alice Cooper is a PUNK? He is a damn good performer. Haven't y'all got a good thing to say about anybody? I don't care if you print my letter or not, but I'll go fishin', shoot the shit or anything else he wants to do. Tell Mr. McNeil next time he sees Alice Cooper — give him my phone number and address and we'll go to outer space or anyplace else he wants to go fishin'. Alice Cooper is

not my idol but I think he's a good performer.

Thanks,
Ray Robinson
Pasadena, Texas

Boston

Dear Hit Parader,

I just wanted to thank you for the article on Boston in your recent August issue. I really love Boston and their music. I think they deserve all the recognition they're getting now. Especially Tom Scholz after spending all those years putting the tapes together for their hit album — which I think is the best thing that's happened to music in a long time. Especially the single "*More Than A Feeling*" which turned me onto the idea of Boston. Also could you tell me when and if they're going to turn out another lp? I hope it's soon.

Sincerely,
B.J. Settles
Bloomfield, Indiana
A Boston Fan Forever

Dear B.J.: Boston is currently in the studio recording their second lp. The album, scheduled for a late September release, will include several new songs performed on their recent tour.



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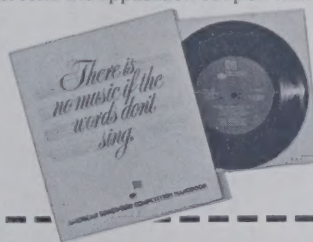
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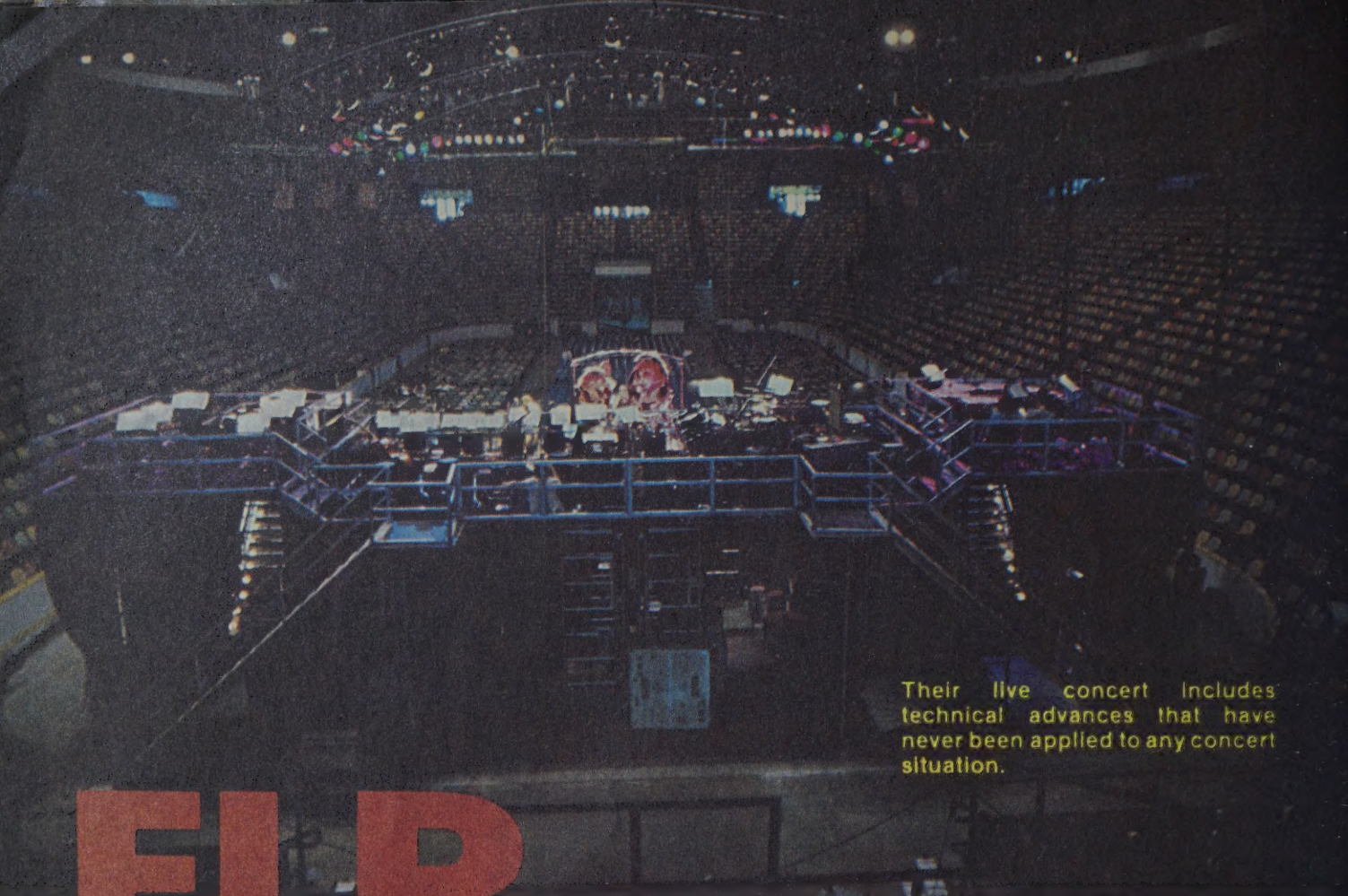
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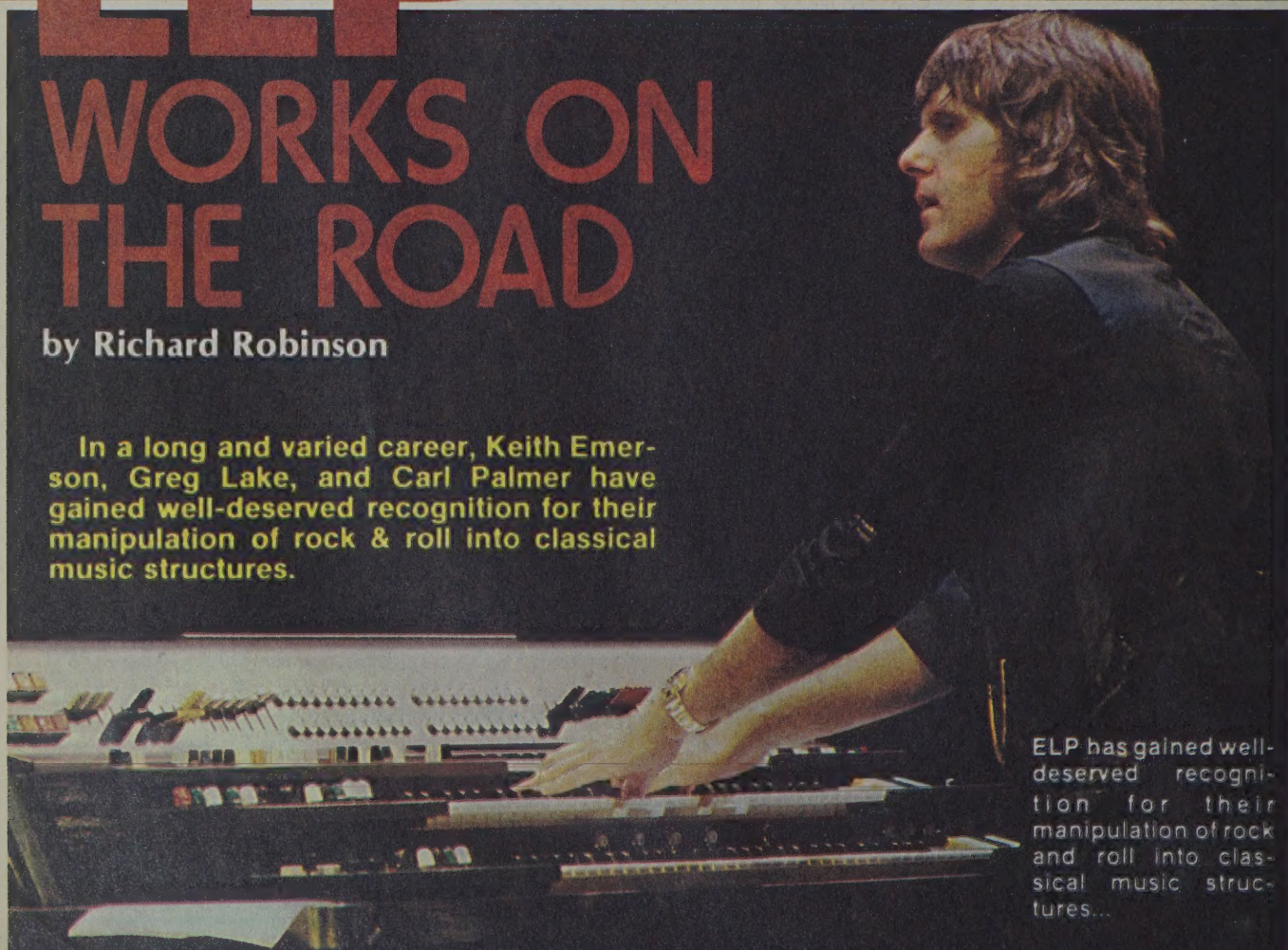


Their live concert includes technical advances that have never been applied to any concert situation.

ELP WORKS ON THE ROAD

by Richard Robinson

In a long and varied career, Keith Emerson, Greg Lake, and Carl Palmer have gained well-deserved recognition for their manipulation of rock & roll into classical music structures.



ELP has gained well-deserved recognition for their manipulation of rock and roll into classical music structures...

In 1975 the group again re-defined the parameters which surrounded their music with plans for a recorded and live performance that they classified as *Works*. After two and a half years of writing and recording, *Works, Volume I*, has been released by Atlantic Records. It features individual composition and performances by Emerson, Lake, and Palmer, as well as combined performances. It also achieves a synthesis between rock electronics, electric music, and classical instrumentation. It is this synthesis which ELP are now attempting to produce not only on record, but with their current concert tour of the U.S.

To understand why ELP headed out across the country with eight tractor trailers filled with equipment, 115 employees and musicians, and a million dollar stage / sound / lighting setting, it's necessary to examine the basic concept of *Works*. Behind locked studio doors in Montreux, Switzerland, the band underwent a major transformation in their evolution. Rather than attempt three separate solo albums, they chose to produce a double album with three of the sides focusing on the individual musical directions of each member of the band and the fourth side uniting the total band. They also used classical elements as an integral part of the total album. This included the London Philharmonic Orchestra, the Orchestra de l'Opera de Paris, and the compositions of Prokofieff, Bach, and Aaron, Copland.

Once the album was completed, ELP sought a way to translate the musical elements that had been captured in the studio into a live performance. Their first step was to redefine the nature of their rock concert performances. Because the album *Works* features orchestra and choir as an integral, essential part of the music, they envisioned a live show that would be both ELP rock concert and classical symphony. This resulted in an on-tour entourage which included 59 additional musicians, six additional vocalists, 19 technicians, and about 20 assistants, roadies, and production managers.

The actual live performance of *Works* led ELP to create a theatrical atmosphere that is more associated with theater and ballet than rock and the result is a live concert that includes technical advances which have never been applied in any concert situation.

Staging: The key concept in the staging of the ELP show is a clean, totally visible stage area. The design is such that only the musicians and their instruments are visible on stage with the various "sets." Otherwise, the stage is completely "clean" as there are no p.a. speakers, monitor speakers, amplifiers, or lighting apparatus in view. In fact, the stage design has been done in such detail that even guitar patch chords and other incidental cables are hidden from view.

To accomplish this stage effect, ELP had a custom designed stage constructed by the Boston firm, TFA/Electrasound. The 60-foot wide, 46-foot deep stage con-

Color photos by Neal Preston

KEITH EMERSON WORKS SET-UP: Keith is using one of the three Yamaha GX-1 synthesizers on the North American continent. Nicholas Rose, ELP's electronics engineer, has designed a computer tuning system for the Yamaha so that tuning is accomplished at the push of a button; Keith is also using a Hammond C-3 and Hammond L-100 organ, a custom Moog console, a MiniMoog, a nine-foot Steinway Grand Piano, and an accordion. Except for one Leslie speaker located off stage, all of Keith's instruments go directly into the mixing console and his personal equipment manager works at a mixing console located under the stage to sub-mix certain of Keith's musical effects before they are fed to the main mixing console.

sists of six separate sections: the front / center section for ELP (36' X 26') is raked — the front half is 6½' high and is where Keith and Greg are positioned; the rear half is 8½' high and has Carl's drum platform set on it. Orchestra and choir are located on five modular risers on three sides of ELP. Strings are stage left from (10' high) and stage left rear (14¼' high); woodwinds are stage right front (10' high); brass are stage right rear (14¼' high); and percussion, basses, choir, and additional guitar and bass are center rear (12½' high).

Interesting details of the stage include a hydraulic lift platform that rises 14' off

the ground for conductor Godfrey Salmon. Velour backdrops and black carpeting cover the entire stage. Arrangements so that Keith's grand piano is located center stage only when is use. A number of stage effects are also built-in, including a major device of 250 strands of ¼" flexible tubing which forms a wall in a semi-circle behind Carl. These are flown in and out for various sections of the show and enhanced by special lighting.

Suspended above the stage are 13 "pods" which essentially form an environment for the band by putting a "roof" over the production. The pod array covers an area approximately 80' X

Behind locked doors in Montreux, Switzerland, the band underwent a major transformation in their evolution.





The ELP set-up for the Works tour. It takes roughly eight hours to set-up the stage, lights, and sound system for the show, with another four hours needed to pack-up for the next show.

Photo by Barry and Beth Jackson

80' and extends partially over the audience. This pod arrangement conceals the 35,000 pounds of lighting grids and sound and light cables. The result is about four tons of equipment hanging from the stage ceiling.

CARL PALMER WORKS SET-UP:

Basic drum kit is Carl's custom - made, hand-engraved set totaling 11 drums, plus five cymbals, and one hi-hat. Carl's custom circular drum platform is chrome - colored and ringed with built-in lights, creating a floating effect. It turns around completely. Carl also uses xylophone, glockenspiel, congas, tympani, chimes, gongs, castanets, crotales, and other percussion instruments on this tour.

Sound: The sound system used for the ELP Works Tour was designed by Audio Analysts of Montreal. One of their recent contracts was the sound for the Montreal Winter Olympics last year. It took over three months for the firm to put the ELP system together, and there are seven

(continued on page 64)



10 Rather than produce three solo albums, they chose to produce a double album with three of the sides focusing on the individual musical directions of each member of the band and the fourth side uniting the total band.



Richard E. Aaron

"My gaudy appearance is part of my personality. It's something I enjoy, it makes me happy. I love all that glitter and glare."

DOLLY PARTON

"I Want To Reach More People"

Dolly Parton took New York City by storm.

She performed six sell-out shows at the Bottom Line, was the honored guest at a lavish (the Dom Perignon flowed like water) party atop the World Trade Center and had every celebrity in town at her feet.

Among those who saw Dolly were Mick Jagger, Andy Warhol, Candy Bergen, Lily Tomlin, Phoebe Snow, John (it wouldn't be a party without) Belushi, Nona Hendryx, Eric Idle, Olivia Newton-John and Terry Southern.

Watching Dolly perform wearing a

rhinestone - studded diaphanous pink chiffon gown, with *that* hair and sparkly shoes, ring bracelets and teeth, I wondered if she ever wanted to just unburden herself of all that ... image, and sing in a simple black dress.

"Never," she told me emphatically when we spoke the following day. "Never. See, my gaudy appearance is part of my personality. It's something I enjoy, it makes me happy. I love all that glitter and glare."

"And I like to think that people think it's cute, or funny, or ridiculous ... outrageous, whatever they think; because a

true person, with any directness at all, can see right through it and know that it's a kind of gimmick, a fun thing for the audience. That's what it is for me.

"I'm just a character and I like to be an extremist. I have been all my life. I don't want to be like everybody else, I want to be like myself."

As for the well-publicized "switch" from country music to conquering the pop audience: "I've been planning to do this for a long time," Dolly said simply. "I just felt that as a writer and creator of my own music, I wanted total musical freedom."



"For years I knew I had a large following in the contemporary area, but they wouldn't go see me in the places where the families went."

"There was so much more I could do than to just have it labeled as country, even though it will always have its country flavor.

"I was sure I had a broader audience than what I was playing to. For years, I

knew I had a large following in the contemporary area, but they wouldn't go to the places where the families went to see me.

"So I wanted to try and do something that would please as many people as pos-

sible and add as much to my music as I can. I think it was a smart move, I'm not leaving what I've done — I just want to reach more people. I'll always go back and do my simple, country songs like 'Coat of Many Colors' and 'Tennessee Mountain Home'."

And the reported bitter Nashville reaction? "It got distorted in the press," Dolly said. "I didn't leave Nashville, I just moved my business things. I love my friends there and I love the Grand Ole Opry which I'm still a member of and hope to be forever.

"I guess there was some fear at the start; some of the people who loved me thought I was making a mistake and wouldn't do well. Then, of course, there were those who were afraid that I would do well; they resented the fact that I was doing something they didn't have the nerve or the courage to do.

"I had my feelings hurt a few times.

"But my writing is more serious to me than any phase of this whole business. If I had to make a choice to be an entertainer, a singer or a writer, I'd choose to be a writer. I'd hate to give up any of it, it's all so closely related it's almost like one gigantic thing. But the songwriting I take very seriously.

"I would like to think that getting into my music would be considered fashionable now. I can feel it growing and spreading, and I can see it in the faces of the audience. They've got me working like a man these days," she laughs, "but it's so exciting, it's really fun." □

— L. Robinson



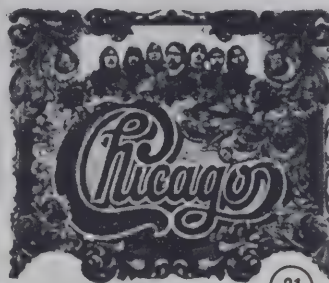
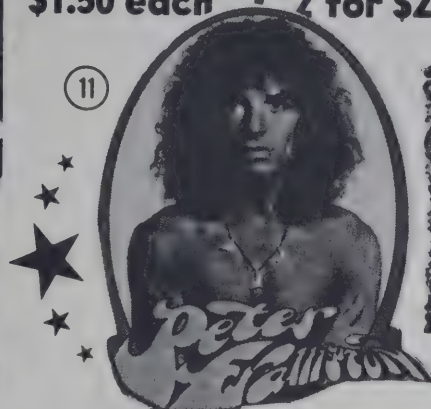
"I think it was a smart move. I'm not leaving what I've done, I just want to reach more people."

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- 117—(your name) is for
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- 162—Unemployed With
- 163—Frankenstein
- 173—Blitch, Blitch, Blitch
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- 175—Marijuana Pickers
- 176—Narc Squad
- 177—Stoned Again
- 182—Sit On It
- 183—Average White Band
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- 196—Pro Football
- 197—Richie Allen
- 198—Aerosmith
- 201—Pink Floyd
- 204—Think Snow
- 205—Captain-Tennille
- 207—Ohio Players
- 209—Linda Ronstadt

- 210—Mary Hartman
- 211—Emerson-Lake-Palmer
- 212—Alfred E. Newman
- 213—I'm Sexy
- 164—Alabama U.
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- 7A—Arkansas U.
- 39A—Auburn U.
- 40A—Baylor U.
- 51A—California U.
- 170—Notre Dame U.
- 55A—Georgia U.
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- 112A—Kansas U.
- 113A—Kentucky U.
- 118A—Louisiana State U.
- 169—Michigan State U.
- 166—Michigan U.
- 180A—Minnesota U.
- 186A—Mississippi U.
- 194A—Mississippi State U.

- 199A—Missouri U.
- 172—Nebraska U.
- 167—Ohio State U.
- 171—Oklahoma U.
- 26A—Penn State U.
- 184—Purdue U.
- 185—Rice U.
- 189—Southern Methodist U.
- 179—Stanford U.
- 181—Tennessee U.
- 160—Texas A&M U.
- 165—Texas U.
- 168—Southern California U.
- 126A—UCLA Bruins
- 187—Grambling U.
- 178—Wisconsin U.
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ROCK & ROLL HOTLINE



Bob Gruen

The boys seem eager to change this whole silly teenybopper image.

Bay City Rollers rumors are flying again.

While they toured here (until June 4), manager Svengali Tam Paton remained in Scotland, talking with enthusiasm about ex-Roller Ian Mitchell's new band.

Some say another reason Paton was there was to calm down the bad press following the most recent Roller ousting of Pat McGlynn.

(The Australian press, for example, quoted friends of McGlynn's who said the other Rollers never talked to him and they "treated him like a servant.")

Even if the Rollers didn't like being on tour here without their manager, it's the first time we can recall them seeming to have a good time and are experiencing a freer lifestyle.

Two years ago the Rollers were robotlike in their responses, only drank milk and never talked about girls. Since then their attitude has, shall we say, "loosened up" a bit with those they trust.

It's even been rumored that this time around Les and Eric are "dating" (not each other), and the boys seem eager to change this whole silly teenybopper image.

As already reported, their pants are longer and they're not intensely committed to tartan. Les, Eric, Woody and Derek really have been doing all this for longer than you might think and they're slightly self-conscious about looking so foolish and out-of-date. In England, even their fans are tired of dressing like that, although here it's a different story. The "look" is still new to U.S. Fans, so the boys won't give it up entirely.

In addition, the Rollers' show has changed. They're performing a two-hour set with a break in the middle. The first half is all new material, while the second half features the hits. Of course the response is the same all the way through from the screaming fans.

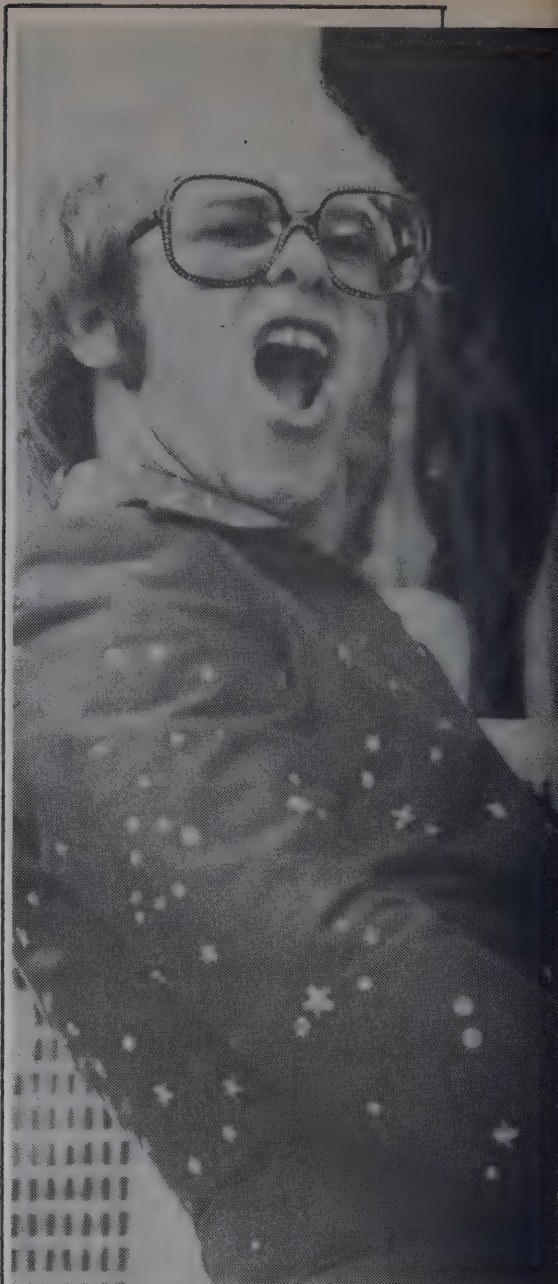
Those of us who have observed the Rollers closely feel that this was bound to happen; it was the natural result of all this silliness. It will be interesting to see what happens Roller-wise in the next few months.



"People that weren't jaded, that hadn't abused themselves too much to the point where they were only partial human beings."

A year ago, Mick Jones (ex-Spooky Tooth, Lesley West Band) felt it was the time to strike-out on his own. He teamed up with Ian McDonald (formerly with King Crimson), recruited Al Greenwood on keyboards, and formed the core of Foreigner. "I decided I'd like to start with a certain amount of fresh people," Mick said. "People that weren't jaded, that hadn't abused themselves too much to the point where they were only partial human beings."

Adding singer Lou Gramm, drummer Dennis Elliott, and bassist Ed Gagliardi, Foreigner has established themselves with their debut lp *Foreigner*, and smash single, "Feels Like The First Time".



He's obviously changed his mind about not performing for awhile.

Don't be surprised if Elton John eventually does that Solo - at - the - Piano show in the U.S.

E.J.'s friends have been telling him that it would be a great idea for him to come and do a week at selected showcases (like Los Angeles' Dorothy Chandler Pavillion or New York's Carnegie Hall) as he recently did at London's Rainbow Theater.

All he'd need is his piano, a few pairs of glasses and percussionist Ray Cooper. It wouldn't even be a major undertaking like last year's tour when Elton had the backing of a large rock band and three back-up vocalists.

Judging from the expression on his face at the Rainbow, he's obviously changed his mind about not performing for awhile. So, while there is nothing official about this, just don't be surprised...



Ron and Muddy Waters on stage.

Ron Woods jams with Muddy Waters during his performance at the L.A. Roxy. The two guitarists, with Al Kooper on piano, performed "Mojo" and "Long Distance Call".

The star-studded audience included Rod Stewart, Britt Ekland, Captain Beefheart, Les Dudek and Gregg Allman, who also joined Muddy on stage.

The day Kiss returned from their huge Japanese tour they went into New York's Record Plant studio to start their next lp.

The album — titled *Love Gun* — was released June 7th, and it marks the first time Kiss is co-producing (with Eddie Kramer).

The title song, a Paul Stanley composition, is the first single.

In July, the band began a Canadian tour. Then, in August, Kiss will perform all over the West Coast — they missed it last time around — with a possible four shows at Los Angeles' Forum.

One of those Forum dates may be recorded for their next live album, to be released in the fall and backed by a giant promotional tour.

What more? The Kiss comic book came out in June. Now *that* should be a good read...



One of the Forum dates may be recorded for their next live album...



She'll write and sing the theme song for the new James Bond movie.

Carly Simon is getting her feet wet — she's almost ready to pursue her career again. She performed three smashing "try-out" shows at New York's Other End. She will also write and sing the theme song for the new James Bond movie and sing backup vocals (with Linda Ronstadt) on hubby James Taylor's lp, *J.T.*

Introducing "Anticipation" at the Other End, Carly joked: "As you know, this song is about Mick Jagger pouring ketchup on Warren Beatty's hamburger."

CT•SPINADDICT•SPINADDICT

by
JAMES
SPINA

Finally a month comes along that gives me a chance to be a real nice guy. Most of the music this time around sounded so good that I couldn't find anything to slag. Now don't get me wrong. This didn't make things easier. In fact it is much easier to be cruel and destructive. So if you find me picking on things like covers and tiny production factors, know that it was only resorted to in an effort to keep the nasty juices flowing. Let me just add that the new Frampton album arrived today. Let's save it for next month to insure some fairness and keep things from getting too gushy.

THE STEVE MILLER BAND "BOOK OF DREAMS" (CAPITOL) I find it rather satisfying that my favorite band leader from the San-Fran heyday is still making the best West Coast music in the land. Pity that Steve felt too fat to include a picture of himself on the cover. We'll just have to be content with a painting of a horse and some of the finest, most memorable music ever conceived. Miller is a master of indelible hooks, devilish riff-lines and brilliant studio embellishments. "Jet Airliner" and "Jungle Love" are obvious high energy singles but I would hope that this time around one of his beautiful ballads gets a chance. He is one of that vanishing breed of romantics that can pull off the most obvious cliches about love in life without once sounding trite or cute.

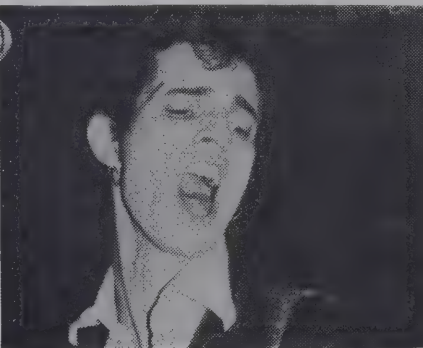


Miller has also truly mastered his guitar in the sense that he no longer feels obligated in delivering useless solos, instead concentrating on electric and acoustic textures that frame rather than force the musical and lyrical issues. Miller is a study in contrasts (Dino

Ferares and pigs on his farm) and his music conveys that spectrum as would befit the king of Space - Cowboys.

MINK DEVILLE "CABRETTA" (CAPITOL) If you only buy one album this month, this should be it. Now you know that I come from New York and you're probably thinking that I am prejudiced in my love for certain NY bands (Television, The Ramones, The Heartbreakers), but please believe me that this album could have come from Poland and I would still be carrying on as if I had some dough invested in it. Forget Van Morrison. Who cares about Graham Parker (even though I do). Mink DeVille is the BEST R'n'B oriented group in the business at the moment. Lead singer Willy has a stockpile of vocal styles that would do ten other singers proud. Mick Jagger should pray that he could once again find the magic contained on "Cabretta".

Not one track misses and it has a great deal to do with the choppy finesse that Louie X. Erlanger brings to each song. His guitar runs the gamut from slashing rhythms to spartan lead jabs, never sounding contrived or studied. Dare I say his fingering would keep K. Richard smiling for centuries? Jack Nitzsch's tight production work squeezes every conceivable shred of energy into the music and steers the band clear of overblow tricks and distracting gimmicks. I'm trying hard not to compare it to anything but I'll bet that I end up wearing out at least three copies playing it as much as *Between The Buttons* or any one of the early Them albums. Already I know which tracks come next without even referring to the album sleeve.



Personal favorite tracks would include "Mixed Up, Shook Up Girl" a dreamy paen to a sad - situationed woman, "One Way Street" gutted with fierce, sustained guitar lines and cat-call harmonies screams; a strikingly - justified rework of "Little Girl" sans Spectorish wallowing; "Cadillac Walk" with this pignosed slide guitar signature and a vocal sinisterism that Alvin Lee tried to attain for years. Only "Spanish Stroll" recalls the Lou Reedish mannerisms that Mink DeVille displayed on the live CBGB album. But after all, it's hard to come from New York and not sound like Lou once in awhile.

One more accolade. I love first

albums by new groups to include a picture of the group on the sleeve. DeVille has done a super job of this that ranks right up there with ... Television and The Ramones. By now there are at least eight million bands in the naked city. To these ears, Mink DeVille is one of the best.

HOLLIES "CLARK, HICKS, SYLVESTER, CALVERT, ELLIOTT" (EPIC) By now you probably know that I probably love this band more than Clark, Hicks, Sylvester, Calvert and Elliott. The tracks here are pulled from two releases that never made it to these shores (*Write On* and *Russian Roulette*) plus the Springsteen *Sandy* cover from *Another Night*. The Hollies are as good or better than ever so if you don't have the imports, this would do quite nicely. So what if the cover looks like a reject by the Nitty Gritty Dirt Band? O.K., Epic, now what? Are you going to get behind this great group or continue to treat them as if they were one-hit wonders? I'll do anything to help (design the next cover for free, badger radio stations, continue to mention them in every column I write, take the whole promotion staff to lunch). Anything. Just get behind The Hollies.



ILLUSION "OUT OF THE MIST" (ISLAND) The real Renaissance stands up and Keith Relf can take a belated bow. Sister Jane does him proud and John Hawken might just be the most tasteful keyboard player in England.

BRAND X "MORROCAN ROLL" (PASSPORT) Phil Collins is wasting his time in Genesis.

WIDOWMAKER "TOO LATE TO CRY" (UA) I have this unexplainable like for the work of Ariel Bender (or Luther Grosvenor depending on how far back you go.) He should never have attempted a rework of "Here Comes The Queen" from his first solo album but the rest of this disc proves that England still has a lot to offer besides safety pins and vomit.

"HERE AT LAST ... THE BEE GEES... LIVE" (RSO) All the hits from one of the only groups allowed to do disco in my house. This two-record set is masterfully recorded, artfully paced and far superior to most of the live

albums ever recorded by anybody (including Peter Frampton). This might be a good time to mention that the Gibb Brothers have another brother, Andy, and his first album *Flowing Rivers* (RSO) is equally impressive. Where do these guys come up with those upper register notes?

UFO "LIGHTS OUT" (CHRYSALIS) They once won the Blue Cheer Rockironroll award on these pages but this album is a mite too subtle. They are good but should get better when ex-Savoy Brown member Paul Raymond starts sharing in the songwriting.

"THE BEATLES AT THE HOLLYWOOD BOWL" (CAPITOL) Introductory confession: Excepting *Revolver* and *Rubber Soul* I was not a tremendous Beatle - freak. I suppose that makes the following remarks even more relevant. This is proof positive that The Beatles were definitely one of the greatest live bands of all times. They could rock with the best of them and roll in the screams. George Martin's production immediately renders all previous bootlegs of these performances useless.

Lost drum parts aside, the music is crisp, powercharged and in tune. Lennon's vocals are especially tough. At times he even borders on polite - punk. Some might say that this is the best thing short of a reunion. In fact this is even better than that prayed - for atrocity. This record is music by the most important group of the 60s captured at the apex of their strength and delivered in a rush that would make even The Ramones blink. The ticket motif on the cover is perfect. Nostalgia? Only if one considers reading classics or seeing great films of the 40s as morbid past - indulgence. In other words, true greatness has no past but holds the hope for future followers.



PETER TOSH "EQUAL RIGHTS" (COLUMBIA) Outclassed by Marley and since it has been released at the same time as *Exodus*, Tosh must suffer my lack of enthusiasm.

CLIFF RICHARD "EVERY FACE

TELLS A STORY" (ROCKET) Like everything else on this label, this outing owes a bit too much to Elton. Nevertheless, Richard would still remain a legend if only for the fact that he never seems to age. Actually he looks younger than ever. Thid dude has made a career out of searching for different vocal styles and succeeding more often than not. One wishes that he would do more with his soul - stirring and spend less time on vacant pop ditties. "Don't Turn The Light Out" is a great 'cheater - caught - in - the - act' song from a guy that will never have to worry about a thing as long as he keeps coming up with touching ballads like "When Two Worlds Drift Apart". Title song "Every Face Tells A Story" is almost ruined by the same countrified guitar work that runs through a number of cuts on the lp. But over all, it crackles with a cocky self - confidence that seems to be one of Richard's strongest qualities.

UNTRAVOX (ISLAND) New British band produced (in part) by Eno deeply entrenched in lots of agro - movements and reams of killer lyrics. There is a guy running around Queens shooting women with a .44-caliber gun. In some sick way I follow his every move. In some sick way I listen to Ultravox. Rock 'n' Roll 'Taxi Drivers' of the first degree. You talkin' to ME?

DENNY LAINE "HOLLY DAYS" (CAPITOL) At first I hated this ill - conceived experient but it has started to grow on me. That growth has nothing to do with Paul McCartney's atrocious production work and playing and all to do with Laine's voice. The songs are not great Holly. The music is all too often gimmicky and forced. At times it feels like outtakes from "Ram" or a David Seville and The Chipmunks album. Laine is wasting his time with Wings. He has the musical talent and vocal abilities to be on his own but until he overcomes this need to play second fiddle, *Holly Days* and similar winged projects will have to suffice the fans. Advice: GO NOW before it's too late.

JOHN MARTYN "SO FAR SO GOOD" (ISLAND) A collection of songs pulled from various import albums by one of England's best folk singers. Paul Kossoff was an alltime friend sometimes musical accomplice of Martyn's and songs such as "May You Never" and "Solid Air" could have been written with Kossoff's tragic life in mind. Martyn plays acoustic guitar like everyone's life depended on it and fidgets with sentiments that border on hysteria. Wonderfully depressing.

BRUCE JOHNSTON "GOING PUBLIC" (COLUMBIA) The real talent of "I Write The Songs" stands up and takes a well deserved bow. Only wish they had dropped the disco version of "Pipeline".

THE MOODY BLUES "CAUGHT LIVE PLUS 5" (London) The Knights

of musical polyester scrapping the bottom of the barrel and tacking it on to some live music that sounds better than anything they ever did in the studio. This came on the same day as the Denny Laine album. Now THAT was a group!

BOB MARLEY AND THE WAILERS "EXODUS" (ISLAND) Even if you don't give a damn about the political and religious implications, Marley makes the best music of his breed. "Exodus" is the 'movement of Jah People' and I'd be surprised if anyone could resist moving to this title cut. It soars, creeps, crawls, claws, roars and truthfully mesmerizes the hell out of me. And just so you remember that Marley has quite a love bone, "Waiting In Vain" towers as one of the stoniest love-lorn beggars ever. I have started to fall out of love with reggae but Wailer music definitely goes beyond that classification. Purists might blanch but Marley has soaked up each and all of his inputs throughout the years and delivered a musical entity that defiles the categories and works on the body and the head via the heart.



THE RUBINOOS (BESERKLY) America produces its first version of the Bay City Rollers. I love Tommy James but these peach - fuzzed dudes do a mean version of "I Think We're Alone Now". It could almost make me forget horrors such as "Peek - A - Boo".

GREG KIHN "AGAIN" (BESERKLY) Didn't I tell you that everything on this label was worth it? Unabashedly pop oriented Kihn now has a tight band to put his play in the proper motion.

I've got to stop here because I'm wasted by all this love and positive attention. Next month I'll be giving you complete details about some up and coming imports and the best way to go about getting them. Let's close with an apology to NRBQ certainly one of the best underrated American bands. In a column some months ago I confused their name with NRPS in a short and nasty review. The New Riders of The Purple Sage remain as one of the worst bands in the world. The New Rhythm and Blues Quartet are all the way at the other end of that scale. Please excuse the thoughtless typo. The only way I can really make it up is by giving you all the facts on NRBQ's next one.

Right? Write. □

JAMES SPINA

LUCY SIMON ON HER OWN

by Loraine Alterman



Instead of singing other people's songs as she and Carly had done, Lucy is proving herself to be a sensitive and perceptive songwriter...

She's like sunshine and roses with a voice of warm honey conveying feelings that touch deep inside. That's Lucy Simon whose second album *Stolen Time* (RCA) has been brightening the airwaves.

As she walks into my living room for an interview, the sound of the McGarrigle Sisters pours from the stereo and Lucy notes how appealing the sound of sisters singing together is. She should know because she and sister Carly were once billed as the Simon Sisters who made a couple of albums for Kapp in the mid-60s and briefly played the coffee house and college circuit with a few stops on the ABC-TV "Hootenanny" show. They even had a hit single, "Winkin, Blinkin and Nod", for which Lucy wrote the music.

Now, after an interval of focusing her energy on her husband, David, and two young children, Julie and Jamie, Lucy has returned to the music scene. Instead of singing other people's songs as she and Carly had done, Lucy is proving herself to be a sensitive and perceptive songwriter. She possesses a knack for composing melodies that just don't want to stop dancing around in your head.

Music came naturally to the Simon family growing up in suburban Riverdale, N.Y. Lucy and Carly's other sister, Joanna, is a noted opera singer, and their mother likes to say that all the girls sang

before they talked. Lucy herself began taking piano lessons at age five and had classical vocal training, some of which she had to forget when she began singing pop.

While still in school, Lucy and Carly teamed up as an act. Lucy notes: "The vocal blend of sisters' or brothers' voices is so unique because their vocal intonations are the same." They worked together for about five years while Lucy attended college and went through nurses' training. She smiles, recalling how she'd be performing at the Bitter End in Greenwich Village until 3 a.m. and then making the rounds on the wards at New York Hospital four hours later.

Both girls started losing interest in the duo and Lucy called it quits when she met her psychoanalyst husband. She says: "All my life I had been geared to being a wife and a mother so that when I found my man, I just didn't see much point in continuing my career. Not until after my second child was born did I realize a longing in myself to get back to music. It was really much more important to me in my whole life span than I had acknowledged to myself at the time I got married. And David was always very supportive to my doing music."

Lucy actually began writing songs after her youngest child, now four, was born. She wrote a series of songs about a

woman's life and one of them, "My Father Died", wound up on her first album *Lucy Simon* released two years ago. The warm critical reaction she received allayed her fears that she would be seen only as Carly's sister. Many people did remember the Simon Sisters and were curious to hear the other half.

Lucy sees how the duo provided valuable lessons for each solo career. "Our music," she says, "has carried over into both of our musical sensibilities today and I think that we both have learned from each other about harmonies. On a lot of Carly's things, I can hear Simon Sisters' harmony, and on a lot of my things, I automatically put them there. We learned from each other how voices blend together and how a specific harmony can make a vocal line more interesting."

Returning to the record business after a half-dozen years was much harder than Lucy had expected. "The whole music business had changed tremendously from the 60s to my second time around in the 70s. It's gotten so enormous. In the 60s, you didn't think much about money. I don't think Carly and I ever got a statement from Kapp Records. It never even occurred to us to ask for one. We weren't doing it for the money. We were just doing it because we were able to record and make music and it was

Returning to the record business after a half-dozen years was much harder than Lucy had expected.



wonderful. I can remember walking 20 blocks because I didn't have 15 cents, but it didn't really matter. Today it would."

Still it's not the money that counts for Lucy but the opportunity to communicate her feelings. For example, she talks about one of the songs, "I've Been There Before". "It's about realizing that a lot of time has gone by and you've not made the most of that time," she says. "I didn't write it about anyone in particular, but about a lot of people, including myself. I'm saying that time has gone by and you've lost out on an awful lot of things because you haven't paid attention

to it."

Eager to have others sing her songs, Lucy points out: "I myself know that my art is very valid and viable but other people don't necessarily know that if they don't hear it. The minute another singer picks up on your songs, you automatically become established. It's amazing what happens. You could be doing exactly the same songs and have no recognition whatsoever. The minute something becomes a hit, then everything else is looked at differently.

"To me, all of my work is valuable and I'm working on new songs which make

me very happy. I find that my writing really improves with each album both melodically and lyrically. I think that for the first record and part of the second, I didn't have that sense of myself that I have now. My self-image has changed from one where I was kind of testing to see if I had a place, to see if what I had to say lyrically and musically was as important as the next guy. I think it is."

She's not alone in her belief because Lucy Simon is certainly fast becoming one of our most talented singer-songwriters whose lyrics stir our souls and music moves our bodies. □



Artful Dodger is quite capable of foregoing heavy metal, although the band can rock and roll better than most.

ARTFUL DODGER MEANS BUSINESS

by Jim Girard

Artful Dodger means business. They've just completed their third Columbia lp and they're out for blood this time. No, they're not going to spit blood, or even draw blood. They are, however, going to get their blood flowing and break themselves as a major rock and roll act. The quintet consists of vocalist Billy Paliselli, lead player Gary Herriweg, Gary Cox on rhythm guitar, drummer Steve Brigida and Steve Cooper on bass guitar. They're all from the Virginia / Washington D.C. area and they got together in various teenage bands such as Badge, Homestead and Brat — all potentially great punk bands, but there was no "punk scene" like there is now.

At the ripe old age of 22, Billy Paliselli finds himself figurehead of the group (such are a vocalist's extracurricular chores) and it's chief spokesman. All of the members write music for the group and Gary Cox shares the lead vocal work on a few numbers. Through touring extensively, Artful has gotten quite a

following — especially in the midwest portions of the country. However, the band is presently thinking about that one hit single that will set them apart from their peers. And after hearing the tracks (albeit rough mixes) from their *Up Against The Wall* album, I think there's a strong chance that by the time you read this, they might have scored a hit with a song called "Can't Stop Pretending."

"We really need a hit single," Billy says.

"I mean, we even are putting the single out before the album just to stress the point. We've had such bizarre luck with singles anyway. Like our last single was 'Scream' and I think it was a good song; still is. The one place in the country that it got to number one was Mason City, Iowa and it stayed number one for five weeks. Other than that though..." he trails off.

Artful Dodger is managed by Leber-Krebs, a strong and established firm that has guided the likes of Aerosmith and Ted Nugent (among many others) to

fame and fortune. Like those other two bands, Artful Dodger is hoping to make it via their gruelling road work. "I like taking two days off and going right back out there. I love that relentless touring thing and it only helps get you known. At least we are flying now; we travelled by station wagon for a long time," Billy recalls with an air of relief.

There are a number of things that should make this third album their lucky one (Aerosmith revisited?). Among them is the fact that the album is out at the onset of summer — just as many bands get touring. With their first album, *Artful Dodger*, and their second album, *Honor Among Thieves*, the band always seemed to be recording during the initial summer thrust. Hence, they missed out on a lot of good tours and, consequently, a lot of good exposure.

"This time we are right on the money though," brags Billy. The band tours June through August of this year.

(continued on page 43)



They're out for blood this time...

PHIL SPECTOR'S SCRAPBOOK

With the recent double-album release of *Phil Spector's Greatest Hits*, the mark of immortality was formally placed on The Greatest Producer of Them All. Built around a "wall of sound" that echoed and re-echoed through layers and sheets of instruments, he constructed a highpoint of pop romanticism that has yet to be equalled. *Hit Parader* is proud to present a tribute to the man who made Tomorrow's Sound ... Today. Phil Spector: This Is Your Life!



Phil rose to prominence with his 1958 recording of "To Know Him Is To Love Him" by the Teddy Bears. That's Phil on the left (a cute sixteen years old!), with Annette Kleinbard and Marshall Leib. (Pic: Popsie)

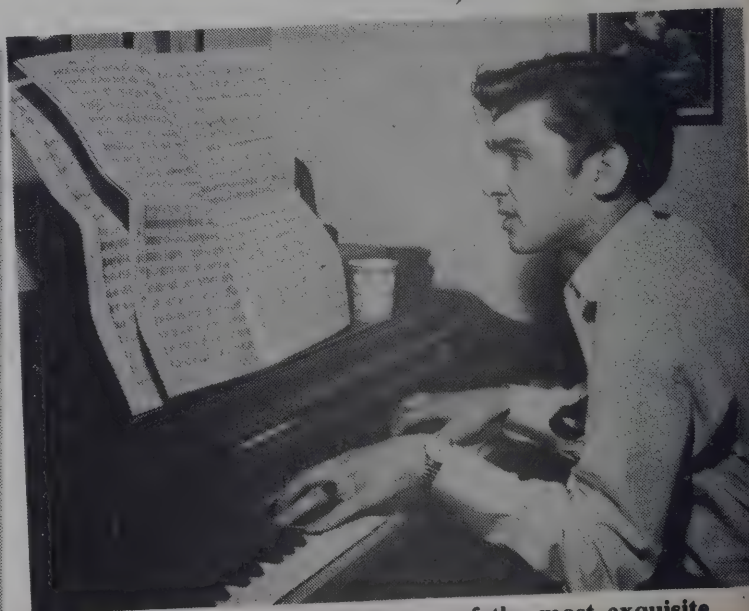


Striking out as an independent producer in the 1960s, Phil captured the breathy sexuality of the Paris Sisters with "I Love How You Love Me," among the first of his early hits. (Pic: M. Ochs Archives)



NATIONAL FAN CLUB
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Curtis Lee's rockin' "Pretty Little Angel Eyes" is reputedly the first Spector-produced record that Phil allowed his name on, a sign that he was through with his musical apprenticeship period. (Pic: M. Ochs Archives)



Gene Pitney, gifted with one of the most exquisite voices in all of rock 'n roll, figures out a tune on the piano. Phil produced "Every Breath I Take," for Gene, using a Drifters-style arrangement he probably learned from his mentors, Leiber-Stoller. (Pic: Popsie)



A rare photo of a bohemian Phil Spector on his wedding night, 1962. (Pic: Popsie)



The Crystals kicked off the epic saga of Phillies Records, and their string of hits not only established the label financially, but represent some of the most dynamic records ever. Anyone who could resist the lavish glory of "There's No Other Like My Baby" or the full-tilt runaway of "Da Doo Ron Ron" has to have the wrong kind of rocks in his head. (Pic: M. Ochs Archives)



Bob B. Soxx and the Blue Jeans scored big with "Zip A Dee Doo Dah" while they sported an extra bonus with Darlene Love (center). Baby Please Come Home! (Pic: M. Ochs Archives)



Were not the Ronettes the royalty of sixties' girl groups? Veronica (later Mrs. Spector), Estelle, and Nedra look over their contract while mogul Phil Spector looks cool. (Pic: Popsie)

The Righteous Brothers' brand of blue-eyed soul struck chart gold when confronted with the studio alchemy of Phil Spector. (Pic: Popsie)

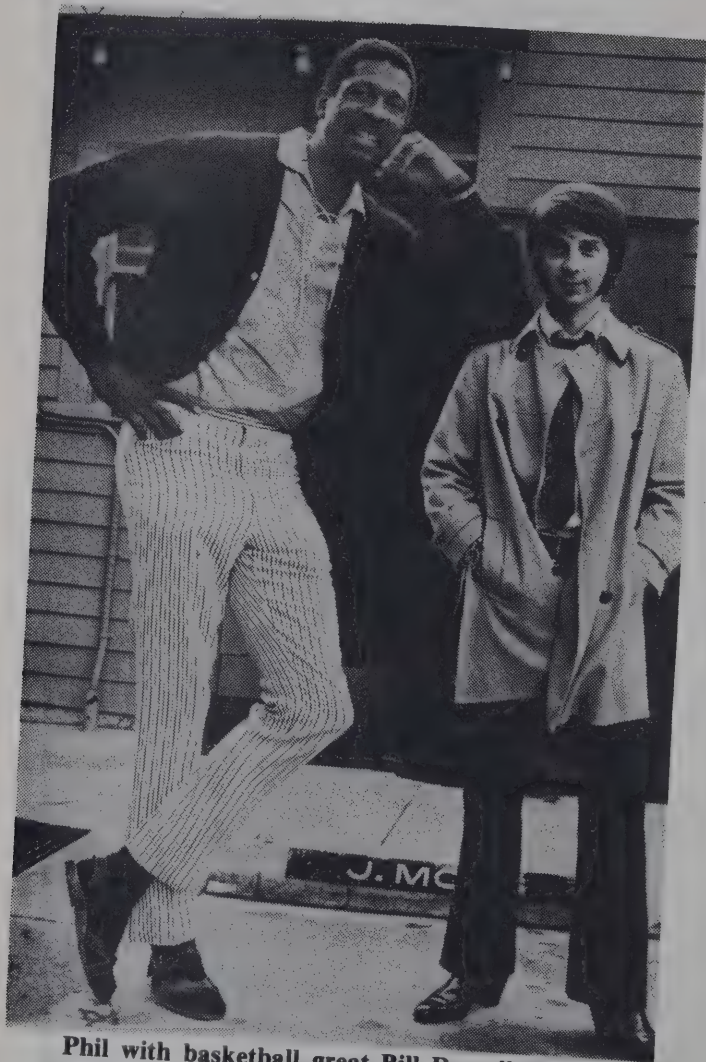




The "River Deep Mountain High" session in 1966 with Ike and Tina Turner represented a turning point in Spector's production life. He would have even greater success in the future (notably The Beatles and George Harrison collaborations), but the close of the Phillies label ended one of rock's greatest moments. (Pic: Bob Merlis Collection)



Darlene Love.



Phil with basketball great Bill Russell. It's not whether you win or lose that counts, but how you play the game...



The Righteous Brothers (Phil Medley and Bobby Hatfield) keep losing that loving feeling.

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ELTON JOHN	JOHN DENVER
PINK FLOYD	RANDY NEWMAN
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Deep down, Gregg is a musician, not a boob tube hero.

GREGG ALLMAN AT THE CROSSROADS

by Russell Shaw

For Gregg Allman, the last twelve months have seen him lose most of his former friends, as well as the marital affections of a wife whose very betrothal to the rock star was greeted by the most disbelieving skepticism. Yet one thing remains strong; in the midst of personal and legal difficulties, his music is still strong. As Elton John said, "sick and tired, thank God, my music's still alive." In Gregg's case, it sure is.

It hardly bears repeating, but the people working with Gregg these days are an entirely different cast from the legendary Allman Brothers Band. Pianist Chuck Leavell, bassist Lamar Williams and drummer Jai Johanny Johansson are working with a jazz-rock fusion quartet known as Sea Level; guitarist Dicky Betts

is leading an oftentimes interesting rock band called Great Southern, and percussionist Butch Trucks is pursuing a graduate degree in music at a major Florida university. All of which leaves Gregg and his new cast.

The members of the new Gregg Allman Band, as reflected in the personnel on his rather new *Playing Up A Storm* album, are not superstars as far as public fame are concerned, yet are venerated by their fellow musicians for wide-ranging talents.

One name which might hit home is that of bassist Willie Weeks. Of Weeks, no less a figure than George Harrison once said, "Paul McCartney is a good bass player, but I'd much rather have someone like Willie Weeks in my band." When your

talents are coveted by an ex-Beatle, you assuredly are good. Weeks is a rare type of session bass player; he can sit in on an avant-garde jazz date; a few hours later contribute to "Crackerbox Palace" and then lay down his propulsive conceptions in front of a wailing singer like Gregg Allman. While he doesn't solo often, listen to the first few bars of "Matthew's Arrival"; better bass lines in rock come about as often as Haley's Comet.

Not very many people are familiar with Rick Hirsch, guitarist in Allman's new band. Yet think a minute — you probably have heard his stuff. If you've ever rocked your socks off at a Wet Willie gig, or heard any of their albums, you'll know that Rick is one of the better pickers around. He can play a blues line as good



With all the hullabaloo, Gregg's music has been overlooked.

as almost anybody; his rock voicings are superior to many better known players. A mean slide on "Come And Go Blues" is one of his best demonstrations of ability available on disc.

What of drummer Bill Stewart? Bill has played licks for hire on just about any kind of session imaginable for several years. Go to a wailing soul date in Muscle Shoals, Alabama, and you'd likely find Bill there; country-rock fans and rock buffs alike have heard his individualistic drum attack on countless other records; he also was a member of Cowboy, and a founding unit of a boogying but short lived ensemble, Talton, Stewart and Sandlin (TSS).

In keyboardist Neil Larsen, Allman has obtained a lead piano voice similar in style to that of Chuck Leavell. Although jazz-influenced, he doesn't go off into outer space; he stays simple yet creative within that framework. Indeed, his electric piano solo on his self-composed "Matthew's Arrival" keeps the foot tapping.

Along with other guitarists John Hug and Steve Beckmeier, the new Gregg Allman group is quite a band. Yet in our raving about Weeks, Larsen, et. al., we should not forget the central figure involved; an admittedly complex, yet undeniable vocal and organ talent who has in the past set 80,000 fans rocking with one push of the organ pedal and a roar from his anguished voice.

In making his new album, Gregg Allman obviously had much to prove. Many skeptics, taking into account his publicized bouts with drugs, courtroom traumas, and unhappy marriages, saw Allman as a tragic parody of his old self, unable to summon but a shell of his vast abilities. Yet if anyone reading this article were to simultaneously suffer yet another disappointment in love as well as be confronted with the haunting spectre of untold years in the slammer, they might well freak out. Some call Gregg a weak man for questionable practices and turns in his life; yet to emerge still vital and creative from such traumas indicates the degree of strength in the man.

As previously stated, Allman's most recent work is available on *Playing Up A Storm*. Most of the tracks are slow, heart-wrenching ballads; blues, not in the 12-bar sense, but delivered with a similar feeling of conviction. Especially noteworthy is the presence of "Come And Go Blues," whose evil acoustic guitar lick makes it superior to an earlier version of the tune heard on the Allman Brothers Band's *Brothers and Sisters* lp.

For his material, Gregg often reaches back in time. When lead vocalist of the ABB, he'd take ancient gospel hymns or blues standards and dress them up. His contribution here in that mold is an old Ray Charles tune, "Brightest Smile In Town," which was turned "upside down" by a meandering lover. One wonders whether behind the caterwauling vocals, the voice of personal experience is ringing through.

"Sweet Feelin' " is another old tune,



He was sweating in rock festivals long before he ever made the pages of the scandal sheets.

scribed in part by Clarence Carter, known for some of the great soul standards of the mid and late 60s. The song is punctuated by some topflight brass work, highlighted by the lyrical sax of Dave Luell. He is backed up by three excellent horn players. If any one song on the new album is eminently danceable, this is it.

Of course, one of Gregg's most obvious talents over the years has been as a songwriter; besides "Come And Go Blues," we are treated to two new originals. One is "Bring It On Back," a

slow, mournful plea to a lover to come back to her man. Gregg sings it with such conviction that you really feel for the guy. Yet "One More Try," also a ballad, is a bit more to the point; it tells of "going to California," which of course Gregg did when ostracized by many of his former associates in Georgia.

In all the hullabaloo over Scooter and Cher, Gregg Allman's music has been overlooked. National scandal sheets, movie fan mags, and the like, have treated

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LED ZEPPELIN-1977

The Song Doesn't Necessarily Remain The Same

by Lisa Robinson

They don't seek a media blitz, or show up at parties with hairdressers and designers and get their names in the fashion press.

When they performed six sell-out shows at Madison Square Garden, Mick Jagger, Faye Dunaway and Keith Richard were backstage and *Carol Chan-*

ning was in the audience, but there wasn't the usual celebrity melange one usually associates with a supergroup.

Led Zeppelin a "people's band"?

Well, to be around them a lot is to know that with all the majesty of their eight-year "reign" (there can be no other word for it), they care more about the two

million fans who were lucky enough to get tickets to their concerts this summer than they do about traditional rockstar trappings.

When Zeppelin comes here, they storm across the country with a relatively small entourage (20 people), do three hours of nonstop, ear-splitting rock and roll

They don't seek a media blitz, or show up at parties with hairdressers and designers and get their names in the fashion press





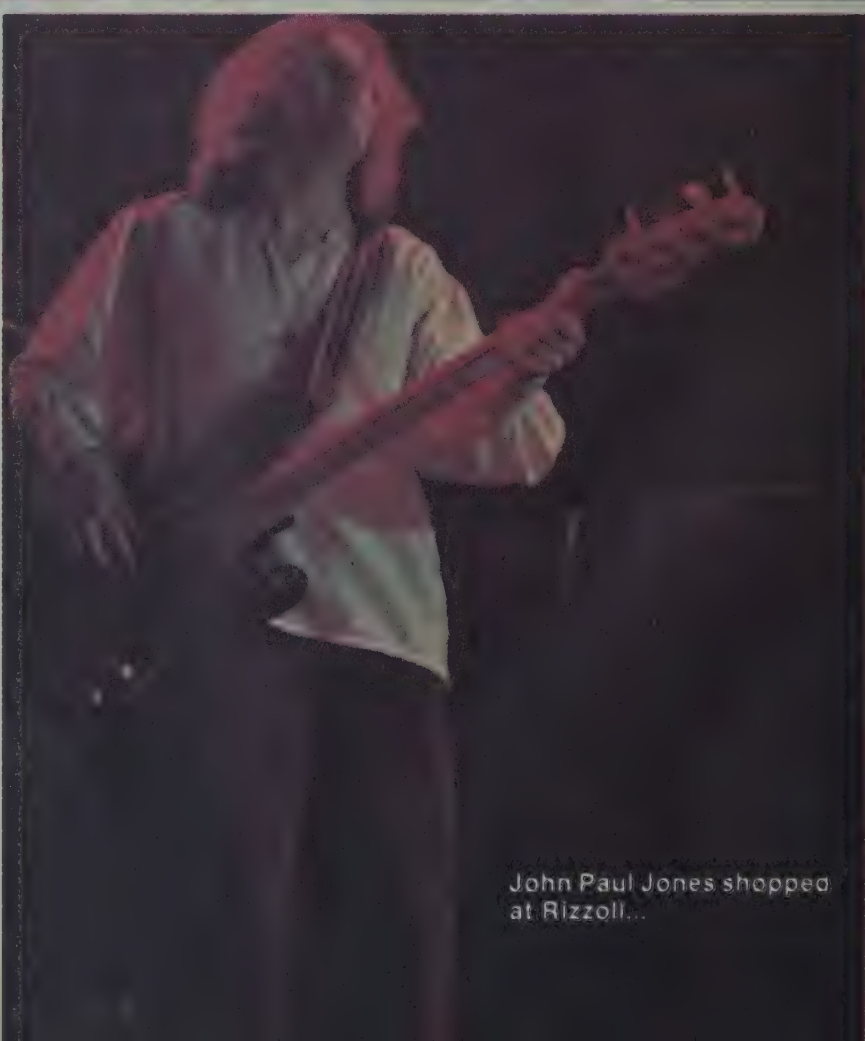
several nights a week, and still manage to throw in some musical surprises.

In the six-year period that I've been on the road with them, I would never have believed that my favorite part of their show would be the four song acoustic set — yet it is.

The week that Led Zeppelin took over New York, they showed some personality changes that were hard for a veteran Zeppelin watcher to keep with. They had their families with them (they had brought them especially to Florida to see Disneyworld and the ill-fated Tampa concert). So opening night backstage at Madison Square Garden was almost like being with the Grateful Dead ... (well, not quite...)

I couldn't believe this was Zeppelin as I heard shouts of "Daddy! Daddy!", and looked around to see Robert Plant's five-year - old son, Karac, tugging at Daddy's flowered print blouse. Plant's seven - year - old daughter, Carmen, was dressed in a chamois minidress, as was her mother, Plant's exotic wife, Maureen.

John Bonham's blonde wife Pat and



John Paul Jones shopped at Rizzoli...

his son Jason (who appears in the film "The Song Remains the Same") were there, as was John Paul Jones' wife Mo, and their three children Keira, Cindy and Tammy. Even manager Peter Grant's son, Warren, was on hand.

It was a refreshing change for Zeppelin, although tour manager Richard Cole certainly had his hands full.

When the families returned to England, Zep hung out in Trax — a local cellar disco — after the shows. In the same club, on a regular basis, were Keith Richard, Ron Wood, and members of Kiss and Aerosmith — both in town recording.

Robert Plant played soccer in Central Park and bought a Pink Lincoln Mark IV with red interiors (to be shipped back home to England). John Paul Jones shopped in the Rizzoli bookstore, Jimmy Page visited the Rolling Stones at Atlantic Studios, and John Bonham stayed in the room a lot and watched TV.

One of the more outstanding bizarre incidents of the tour was before Zep even came back to the U.S. for the second leg, and an item appeared in U.S. newspapers mistakenly reporting that Robert Plant was arrested for "public drunkenness and carrying a knife" in Atlanta, Georgia.

Robert was in England at the time, readying himself to return to the States. The boy arrested was a 19-year-old Southerner who in no way resembled Plant.

If you wanted to make up your own taped set of Zep's 1977 set culled from their various records, it went like this: "The Song Remains the Same", "Sick Again", "Nobody's Fault But Mine", "In My Time of Dying", "Since I've Been

(continued on page 60)

John Bonham watched TV...

Neal Preston



Neal Preston

Robert Plant wasn't even in Atlanta when he was arrested

BACKSTAGE FOOD

you are what you eat?

by Lisa Robinson



Aerosmith's dressing rooms feature Dom Perignon, egg salad, and bowls of M&M's.

Lee Black Children

On their 1975 U.S. tour, the Rolling Stones requested an entire meal backstage before each show, and none of their large entourage was allowed to begin eating before the band did.

Led Zeppelin usually only has cheese cubes, shrimps in cocktail sauce and the ever-present lemon and honey for Robert Plant's throat.

Aerosmith's dressing rooms feature Dom Perignon (for Joe Perry), egg salad (for Joey Kramer) and full bowls of M&M's. (Queen's Brian May also likes to have M&M's around.)

Patti Smith makes her own cous-cous, and before each of his European shows, Lou Reed gulped down three Big Macs. Peter Gabriel likes fruits, nuts, yogurt and fresh avocados and takes home

what's left over. (After all, he's paying for it.)

ELP has crabs' legs; Yes used to have vegetarian meals; Foreigner eats English tea sandwiches; and Linda Ronstadt loves Mexican food.

Backstage food — just another sidelight of rock and roll concert life.

Rock star indulgences aren't as excessive as you might think; they're nowhere near the movie star legends like Liz Taylor's press agent schlepping tacos and chili across a continent. But I have known roadies comb a Midwest city at three in the morning looking for ribs for some English Superstar to whom ribs is a specialty.

Lately there's been an increase in bottled Perrier water along with the usual dressing room beer and soda, and, for the

bigger bands, Dom Perignon — affectionately referred to in this business as "rock star's mouthwash."

Beer is big: New York bands favor Heineken while Los Angeles musicians prefer Coors. Some English groups make a big fuss about importing Coors wherever they go, while Alice Cooper's love for Budweiser is legendary.

Los Angeles musicians like tequila, New Yorkers drink Remy Martin. The English swig Jack Daniels, and these days, everyone seems to be sipping white wine. (Blue Nun is the cheaper backstage fare, while cases of Pouilly Fuisse are brought in for the bigger acts.)

Since so many bands have spent so many years eating so much junk on the road, it's not surprising that some of them are fond of fast food places. Bruce

Springsteen, for example, doesn't even like to go someplace where the hamburgers are too thick.

Mick Jagger is rock's best known gourmet. And while he really cares about his stomach and can make a big point over choosing the right wine, he is one who gets a gleam in his eye for a spare rib (Southern, not Chinese) and often orders food in from New York's Nirvana Indian

restaurant (Robert Plant's favorite, too) when he's residing in the nearby Pierre Hotel.

Promoter Bill Graham is renowned for the most lavish backstage spreads. For the 1975 Stones shows he transformed the dreary Cow Palace backstage area into an Hawaiian paradise, complete with talking birds, hula dancers and exotic drinks. Of course, it was all taken down

sometime before the second encore.

Many bands are surprised to discover that the full turkey dinners in their backstage "hospitality suite" have been taken out of their night earnings. But others find that their food (most of which is only touched by their ever-present "guests") has been provided free of charge by an eager promoter, anxious to keep the supergroups happy. □

E.G. Management Ltd.



While Bryan Ferry is an elegant gourmet on his days off, he has been known to enthusiastically enjoy the french fries at a local Holiday Inn while on tour.



Peter Gabriel often takes home what's left over. After all, he's paying for it.

Bob Gruen



A rare photo of Joe Perry eating on a plane.





THE HIT PARADE
INTERVIEW

by Dave Salmon

**TED
NUGENT**



THE HIT PARADE INTERVIEW
WITH TED NUGENT
BY DAVE SALMON

I don't feel anything different now than I did for the last eight years. It's just an extended version of what I've been doing anyhow.



Lynn Goldsmith

HP: Now that you've made your initial breakthrough, what kind of things do you have the freedom to do?

Ted: Well, first of all, I don't feel anything different now than I felt for the last eight years. See, you got to realize it's just an

expanded version of what I've been doing anyhow. I mean, everybody goes 'Oh wow Ted, I'm so glad for you, man, congratulations, you deserve it, you know. What's it feel like to be selling out these places, you know L.A. and New

York dah dah dah dah.' It feels the same as it did ten years ago when I sold out Detroit. So in other words, it's just new areas and I'm definitely very happy because the bucks are big and I can go to new areas, which is what it's all about,

you know. Expanding. So it's an expanded version but it's not a different version. You know what I mean? I'm extremely happy, but see I was happy then too.

HP: What kind of audience goals do you set, personal goals ... Are they different?

Ted: My goal was to be able to play my stuff whenever I damn choose, however I damn choose and I was always doing that. I've always really said what I wanted to say musically, it's just that if you got a 4/4 beat and the chords go AAAA, GGGG, AAAA, GGGG — well, I did that ten years ago and I did it last night too, but now there's just a new twist to it. People go 'wow, it must really be boring to go on stage and play the same 12 songs every night.' BORING? Are you kidding me, man? That's the ultimate cruising setup, the ultimate freedom, like you said.

HP: Are there things that you want to do now, that you have the opportunity to do now, or are you basically refining?

Ted: Refining, yeah, but nothing new really. I'm not saying soon or some day I might not find something new. I may find something new; I may change totally. I find that hard to believe, in fact I refuse to think that it will happen. But I'm just going to do this while it's enjoyable, you know. I don't want to change; it's too much fun this way.

HP: Do you find that it wears you out to keep up your energy level?

Ted: Not at all. That's one of my goals, to see what will wear me out. Nothing so far will.

HP: Have you found any particular audiences that give you a good run for your money, in any particular part of the world? I know you just came back from Europe...

Ted: Uh, that's so secondary. I give myself such a run for the money I really don't even give the chance to the audience to give me a run for my money. I want so much from my amps every night — what I want to hear is so out there, that if I can at least approach what I want there's no way I ain't going to please them, you know. In other words, not to slight my audience, I mean they're the number two man, you know. I'm the number one man and if I really crease myself man, if I really make a dent in myself that night, you can bet your left nut that they're going to be getting off. I couldn't possibly just go up there and go 'Well, what does the audience want' entered into my computer — OK, do this for them. I mean there's no way you could do that intensely. I couldn't. I'm out there to please myself and I hope that everybody gets next to it, you know.

HP: Did you do any special work on your guitar?

Ted: No, uh-huh. The only thing I do to my Birdland is set 'em as low as possible without any buzz on the bends, so when I yank, there's no buzzing. And I take all my little bridge saddles, file 'em to the sharpest point and then put the minimal groove so that it doesn't come out of the groove — so there's minimum surface

touching the string at the bridge. And I take a (Gretch) guitar strap knob and put it on my toggle switch so I can switch gears a little faster. It's like weighted that way so I just slap it and it'll go down and I can hear it. If you watch my hands while I'm playing guitar it looks like I'm trying to get Radio Free Europe in on some strange frequency, you know? 'Cause it's constantly, you know, turn the knobs, change gears. That's a big part of it, you know, controlling the feedback.

HP: About controlling the set, how much is what you do preplanned? Do you leave yourself a lot of space for seeing where the song goes?

Ted: No. On stage you mean? No. No space at all. You know the drummer is free to do impromptu fills and everybody can do impromptu fills except for a noteworthy spot of the song. If there's a spot of the song that when it's recorded it goes 'Soc ah kong ki kiki teh tong gah' — that's going to be a memorable spot and when that spot comes I don't want anybody to varyate that. I want 'teh tong gah!' A song has an identity and I don't think you should mess with the identity, you know. I don't like chicks who wear make-up either, you know. But then you got to take it to the original position, the conception of the song, which I like to do on my own. I don't like to do it with a bunch of guys around — a bunch of musicians going 'well, let's see, what do you think of this?'

I don't really give a shit what anybody thinks of it. I do it all by myself in the dressing room every night. I write all my songs like that. I plug in the amp and I'll tell you the first thing I play in the dressing room is usually a song. A brand new song because it's going to be 4/4 and it's going to be just a rhythm pattern and I'll just crank on that for the next two hours before I go onstage. And that's where all my songs come from. I spend the time, every night, then I'll come back to it the next night and work on that lick and develop and I won't even present it to anybody until I've weeded it out and enhanced it. But the weeding out and developing process is minimal because the first thing's the best.

If you start letting a bunch of people play around with your little masterpiece in the kitchen and all of a sudden you taste it when it's done and it don't — it's not what you want, you know what I mean? 'Well, let's change this chord or let's make it dow dah, clap dow doo dow, dah — now that's clever.' I don't want to be clever. I don't want to be cute, don't want to be clever, don't want to be creative as far as, you know, the space levels go. Creative to me is force feeding the groove into the song. That's how I write all my songs.

HP: What's your relationship with your band? From what you just said, I would imagine it would be very much leader to platoon.

Ted: Yeah, it is. I mean everybody wants to get their licks in and I would not have a band that I did not think wanted to say the same things I did. If they want to say different things, they should get out. But I

listen to a lot of their ideas. Because a lot of their ideas are good. But, they know what I want and I'm only going to do what I want. I don't care how selfish, or whatever, that sounds, but I'm not going to compromise. If they give me an idea that I just didn't happen to think of but is great, I'll jump on that mother. But if they give me an idea that doesn't knock me out, and I mean right away, I don't want to have to think about it. If it hits me right away I'll go 'great,' but if I'm not turned on by it immediately I'll go 'no, what we'll do is this.' I've got to get my rocks off; I'd rather be a complete failure with a grin on my face than a big-time playing somebody else's ideas. Not only that, but my — I mean the ultimate deciding factors; my ideas are great, so I'm not going to mess around with it.

HP: Did your lean years teach you a lot of stuff? What kind of things did you bring out of them?

Ted: Yeah, every year taught me a lot of stuff, I mean the real lean years. I guess the ultimate lean years were right after I left home. You've got to realize my whole scene. I was playing in bands like when I was 11 and 12 — a drummer and another guitar player — we'd play little clubs in Canada, and little clubs in Michigan. Of course, there was no real rock scene then. You were just a guitar player in a combo, you know, this was probably '58, '59. Then by the time '61, '62 came around and the Stones were there and once the Stones came out, I can't speak for anybody else, but I saw this real snarl introduced into Chuck Berry's music.

I mean I thought that was just the cat's ass, you know. And it was my goal in life to be a real prick. Peroxided hair, disgusting tight pants and high-heeled boots, shit like that, you know? Anything to be, you know, dirty sewer worker jackets, automatic umbrellas you'd open up in a crowd, shit like that. So like I was really a victim of the birth of ballsy Rock and Roll, you know. So I really had my feet right in on it, in Detroit especially, man. Everybody just dug it up so much and we took it immediately to the extreme. It got louder and more outrageous and everything was just taken to the hilt, you know.

You realize when you go to a club and by the end of the night the band was always kicking ass but the beginning was kind of a slow start. Well, everybody in Detroit just realized, why wait till the end of the night? Figure you should start the gig the way you usually end it. God knows how you are going to end it, so you used to borrow more amps and get more amps and scream more. Who knew what kind of chords we were playing or anything, man? We knew a couple chords — you know, the rock and roll progressions. But I was living at home so even though I was a real prick I was still someone who had to transform when he went home to be a good boy. The same when I went to Chicago in '65 and started the Amboy Dukes. So I think the real lean years was — well, you'd have had to seen me, man. I mean, the lean years was when I left home so I had nothing to fall back on. I mean, it was literally, get your own dinner. □

"One day I may find something new, I may change totally. But I'm just going to do this while it's enjoyable, you know. I don't want to change ... It's too much fun this way."





Simon's personality is a lot like his much-envied drumming technique.

BAD COMPANY'S SIMON KIRKE

If 385 People Died,
He'd Be The King

by Joseph Rose

Simon Kirke took a deep breath and looked at me. He was thinking whether he was really going to tell me what he had in mind to tell me. He decided to take a chance and unleashed the bombshell:

"Believe this or not, I'm 386th in line to the throne. So I'm told."

I had no reason to doubt Simon. He's not like Paul Rodgers, who likes to fool around with the facts, or Mick Ralphs, who has a sly sense of humor, or Boz Burrell, who isn't serious about anything except his hat. No, Simon Kirke is the straight - ahead member of Bad Company.

Not that he's a stick - in - the - mud. He enjoys a good time as much as anybody in the band. But his personality is a lot like his much envied drumming technique. It's deceptively simple because it's so out-front, so free of frills and hangups. So when Kirke tells me that if someone was to go out and kill 385 people in England, he'd be the king, I believe it.

This revelation came out while we were sitting in a hotel room somewhere on the road, where Bad Company usually is found. We were talking about Simon's childhood — quite an unusual one for one of the hardest rocking percussionists in rock and roll.

Simon was born in the Chelsea district of London, but when he was 7, his father,

a security guard, picked the whole family up and transplanted them to the country. "I spent my childhood up in a place called Newcastle," said Simon. "Not the big Newcastle. This is a small one on the Welsh border. I stayed there until I was 17, left school and came to London."

"It was a little rough living in the country, because for two years we didn't have electricity or running water. So it was a bit like a pioneering shack. But that's where I formed my basic characteristics, from when I was 7 to 17, those 10 years in the country. I tend to think they were good for me. Because we had to make our own enjoyment, you know. Had to walk two miles to school every day and all this sort of stuff. I'm glad now that I was brought up in the country."

How did Simon ever get into rock and roll in a place where there was no electricity? Was his family musical?

"Not really. My mother played classical piano and followed classical music, but the rest of the family was pretty much tone deaf. And all my great - grandparents and ancestors have either been in the church, or they've been in the law or in the army."

And now it started spilling, about his family. "When I say ancestors," Simon said hesitantly, "I've got to make a point clear, that I come from a titled family. My

family goes back up to 1300 at least, and then records get a little bit hazy. It's quite an interesting one, though."

Anybody particularly famous?

"Well, I think it was my great - great - great - grandfather was the — what do they call it? — something like a personal adviser to James II. And another was a famous soldier. He was quite brutal, actually. And in certain parts of England, he's got a very bad reputation."

"It was during the Cromwell times. He was a roundhead, as opposed to a royalist. And even today, in parts of Devon and Dorset, mothers tell their kid, 'If you're not a good boy, I'll get Kirke's Lambs down on you.' Which was the battalion that he led at the time. It's the only part of the ancestry that the Kirkes are a bit ashamed of."

Hmmm. I'll bet Rodgers, Ralphs and Burrell didn't know they were getting into such bad company as Kirke when they decided on the name of the group. Did Simon have any of the characteristics of his horrible ancestor?

"Oh, I don't know. I don't think so. But my great - grandfather was a general, and we've got a crest and everything. But anyway, this is getting away from rock and roll."

But I wouldn't let go just yet. Did his father have a title that he'd inherit some



Henry Diltz

It's a good thing for rock and roll that Simon stopped being a simple man, living on the land, and came to the big city.



George Robinson

"When I say ancestors I want to make it clear ... I come from a titled family."

day?

"No," said Simon. "He doesn't have a title. It's just that his father's mother's side can be traced back to Robert Bruce, from whose children and future generations Queen Elizabeth II came. So there is a distinct lineage. I mean it's ridiculous—386th—might even be 3,000 by now, because others have had children, and they take precedence. But it's interesting. It's a thing my father used to always be quite proud of, and I used to think, 'Oh f-in' hell, I wish he'd shut up about all that.' Because although I liked to feel that I've got a heritage, I tend to be the odd man out in the family. For choosing music, especially."

It's a good thing for rock and roll that Simon stopped being a simple man, living on the land, and came to the big city. That's where he teamed up with some fantastic musicians, including Paul Rodgers, to form a fiery band called Free that was so volatile it eventually exploded into brilliant embers, but not before creating "All Right Now," "Fire and Water" and other classics. Even in Free, a band that consisted of stubborn, battling personalities, Kirke was the strongest of all. His strength didn't require indulgence in ego trips and mind games, however. Then, as now, he leaves that part of the music business to others.

(continued on page 65)



Indulgence is something Simon has no time for. His drum solo lasts about a minute.

ARTFUL DODGER

(continued from page 21)

"Hey, did you know that Steve Tyler sang back-up vocal for a song on the new album? Yeah, one called 'All Right.' He came by the studio to visit and we asked him to sing and he did it. That was nice," he commented. That won't hurt Artful Dodger any, either.

Artful Dodger is quite capable of foregoing heavy metal, although the band can rock and roll better than most. Their youth belies their finesse at the art. They don't want to get nailed down with one image or get known for one kind of song.

"Writing melodies is something we are all working really hard at. You can get into one thing totally and I don't want that to happen with us. Some bands write either all ballads or all hard rock; I'd like to get known for doing both," says Billy.

I mentioned to Billy that his voice on *Up Against The Wall* was especially confident and ballsy — more like he was onstage and somewhat more effective than it had been on the past two lps. "Funny you should mention that; it's true. I felt a lot more confident this time out. I've always been a ham and I'd do anything. But now I know what I want and I felt sure in the studio. It showed up on the tape. I'm not saying there was anything wrong on the first two albums — just that everything is more exciting on this one," Billy confides.

Billy just bought a condominium in Northern Virginia and he's living away from the madness of D.C. itself. He's into cars and he owns a 1954 Chevy. In fact, all of the guys in the band are collecting relic autos and they repair them in their spare (sparse?) time.

What time Billy doesn't devote to rock and roll is spent working on his car or going out to expensive restaurants doing what he describes as: "ordering crazy, expensive meals, not just some damn steak

you can get anywhere. I love expensive food. I just put it on the old Bank Americard and the bill comes back in a few months.

"All of the guys in the band are different. Steve Cooper plays tennis. Steve Brigida collects snakes. Gary Cox loves shopping and Gary Herriweg reads books. As for me, I love to eat fancy foods. I mean, after eating hamburgers on the road for two months at a time, it's relaxing to eat a fancy meal."

Billy quickly amends his statement by saying: "I sort of do love greasy hamburgers though; it's all part of the crazy game of touring and that makes it exciting for me. It's just that when we tour I love it because when a band tours it builds up this hard edge, a touring edge that gears you up for playing great concerts. But if I go home for a week between gigs I start thinking about other stuff. I would rather go like a crazy man until I drop.

"I read so many articles about bands that are always complaining about bad hotels, touring and that stuff. There are a lot of guys out there who would love to trade places with those who are complaining. Let some of the older groups get off the road. I love touring and playing and every single one of the guys in Artful Dodger love it, too. It may sound silly, but I live for that hour or so onstage each night. I'll tell you, I am only 22 - years - old and I am not washed up or anything. So, if some of these men in their mid-thirties are weary of the constant touring, let them move over and give us some room."

Up Against The Wall may be the title of the new Artful Dodger album, but it also might be their plea to lifeless rockers who can't take it anymore. Some of Billy's statements might sound punky, but be assured that he is (as is the rest of the band) far from punkdom — both musically and ideologically.

Artful Dodger does mean buisness, though, and they are out to make it, break it or just plain move it. □



Up Against the Wall may be the title of the new Artful Dodger album, but it also might be their plea to lifeless rockers who can't take it anymore...

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VITAMIN U

(As recorded by William "Smokey" Robinson)

**TERRI McFADDIN
LARRY BROWN**

Since you went away from me
I've got a love deficiency
Tried Vitamin A when you went away
Vitamin B to bring you back to me
Vitamin C for all the nights I cried
Vitamin D to dry my eyes
I tried them all and now I see
The only one who's gonna work for me
Is Vitamin U girl
To see me thru girl oh yeah.

Thought if I could find another lover
With some tender care baby
I'd soon recover hey
But like useless remedies
They can't satisfy my needs.

Tried Vitamin A when you went away
baby
Vitamin B to bring you back to me
Vitamin C for all the nights I cried
Vitamin D to dry my eyes
I tried them all and now I see
The only one who's gonna work for me
Is Vitamin U girl
To see me thru girl ooh.

You're my weakness I need a dose of
your sweetness
Girl my strength is failin' and my heart
is ailin'.

Tried Vitamin A when you went away
baby

Vitamin B to bring you back to me
Vitamin C for all the nights I cried
Vitamin D to dry my eyes
I tried them all and now I see
The only one who's gonna work for me
Is Vitamin U girl
To see me thru girl ooh.

I need some Vitamin U girl
Some multi Vitamin U girl
To see me thru yeah
Some multi Vitamin U baby
(I need you to see me thru ooh).

I tried Vitamin E, F and G
Vitamin H was no help for me
Vitamin I was hurtin' so I tried Vitamin
J, K, L, M, N and O
Vitamin P, Q, R, S and T
Vitamin V, W, X, Y, Z
Oh babe what they did for me was
strengthen my eyes
And help me see I need Vitamin U
I need some Vitamin U baby
I need some Vitamin U girl
To see me thru girl
Some multi Vitamin U.

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pany, Inc.

GIVE A LITTLE BIT

(As recorded by Supertramp)

**RICK DAVIES
ROGER HODGSON**

Give a little bit
Give a little bit of your love to me
Give a little bit
I'll give a little bit of my love to you
There's so much that we need to share
So send a smile and show you care.

I'll give a little bit
I'll give a little bit of my life for you
So give a little bit
Give a little bit of your time to me
See the man with the lonely eyes
Oh take his hand you'll be surprised.

Give a little bit
Give a little bit of your love to me
Give a little bit
I'll give a little bit of my life for you
Now's the time that we need to share
So find yourself we're on our way back
home
Oh going home
Don't you need, don't you need to feel at
home
Oh yeah we gotta sing.

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LADY (Put The Light On Me)

(As recorded by Brownsville Station)

JOHN GOODISON
PHIL WAINMAN

I used to run around
You never tied me down
My feet are homeward bound and I do
love you
What are you waitin' for come on and
close the door
I couldn't love you more than I do love
you.

She put the light on
She put the light on
Lady put the light on right on me
She put the light on
She put the light on
Lady put the light on right on me
(Yes she did).

The day I ran away was only yesterday
But now I'm here to stay and I do love
you
It doesn't matter now I've gotcha
anyhow
Come on and take a bow cause I do love
you.

She put the light on
She put the light on
Lady put the light on right on me
She put the light on
She put the light on
Lady put the light on right on me
(Yeah)
Hey right on me.

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DON'T TURN THE LIGHT OUT

(As recorded by Cliff Richard)

DOUG FLETT
GUY FLETCHER

On my way home I met an old friend of
mine
We walked and we talked and shared a
bottle of wine
We started to dance my intentions were
good
How could I know they'd be
misunderstood.

I promised to call before the weekend
was through
We'd all get together so she could
I was just bein' friendly I met her by
chance
How could I know they'd be
misunderstood.

Don't turn the light out
I'm startin' to see
Don't turn the light out
You're gettin' to me
Don't turn the light out
We're burnin' so bright
Don't turn the light out
Don't turn out the light.

You've gotta see from my point of view
The same situation could happen to you
I said it was over before she left town
I can't believe that you're putting me
down.
(Repeat chorus)

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MAKING A GOOD THING BETTER

(As recorded by Olivia Newton-John)

PETER WINGFIELD

Although I know our love is going strong
Little surprises kind of help it along
We musn't let our life become routine
Don't do anything we don't mean.

There is no limit on love at all
It can always get better, the deeper you
fall
I'm sure without that love we won't sur-
vive
So come on and show it
Let's keep it alive.

And we'll be making a good thing
better
But with luck, it's gonna last forever
You'll be making a good thing better
But with luck, it's gonna last forever
You'll see, making a good thing better
That's the way we're gonna stay
together
You and me.

I know we've been in love a year or two
And I hope you need me like I need you
But if you feel the feeling slip away
Don't suffer in silence, just say.

If we're going to make each other satis-
fied
Gotta keep on tryin' don't let it ride
It all comes over in the morning kiss
Don't do it like that
Do it like this.

And we'll be making a good thing
better
But with luck, it's gonna last forever
You'll see, making a good thing better
That's the way we're gonna stay
together
You and me.

Making it better, better
Making a good thing better
Making it better, better
Making a good thing better.

And we'll be making a good thing
better
But with luck it's gonna last forever
You'll see, making a good thing better
That's the way we're gonna stay
together
You and me.

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GET IT UP FOR LOVE

(As recorded by Ben E. King & AWB)

NED DOHENY

It's a tricky situation
Hard to say just what the outcome will
be
If you solve the riddle you can save your
soul
Or chase love's shadow till the river runs
cold.

Hey babe get it up
Get it up for love wooo hooo.

There's a longing in the people
No one knows just when the heartache
will cease

You can flee in terror you can stay and
fight
You can stand in line and scream "it's
just not right"
But get it up
Get it up for love woo hoo.

Sold for a smile
Another fallen star shatters by the
wayside
Seldom do you find just what you had in
mind ah.

It's a tricky situation
Heaven knows just where the struggle
will end
If it takes forever I've got time to burn
Babe I won't desert you when the tables
turn
Oh da da ha ha ha ha ha.

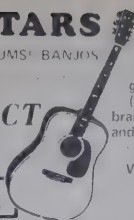
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DON'T CRY BABY

(As recorded by America)

DAN PEEK

Starlight falling through your hair
Sometimes I wonder if you know I'm there

Awake in the morning, a smile on your face

The same old feeling that I just can't place

And you say don't cry baby
You know I'll always be the one who cares

Don't cry baby

Come closer let me wipe away your tears.

A man came in with a violin
He played for me like I've never been
Quoted before and forevermore
As the bow touched the strings
He made the whole world sing

Don't cry baby
You know I'll always be the one who cares

Don't cry baby
Come closer let me wipe away your tears.

I know I've been wrong
You've had to be strong
I guess I belong to you my baby
You know I'll always be the one who cares

Don't cry baby
Come closer let me wipe away your tears.

The sound of your voice singing songs in the night
Have taken me far away and mystified
The songs of the lovers brought tears to my eyes
The words that you'd spoken made me realize.

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THE KILLING OF GEORGIE

(As recorded by Rod Stewart)

ROD STEWART

In these days of changing ways
So called liberated days
A story comes to mind of a friend of mine

Georgie boy was gay I guess
Nothin' more or nothin' less
The kindest guy I ever knew.

His mother's tears fell in vain
The afternoon George tried to explain
That he needed love like all the rest
Pa said, "There must be a mistake
How can my son not be straight
After all I've said and done for him?"

Leavin' home on a Greyhound bus
Cast out by the one he loves
A victim of these gay days it seems
Georgie went to New York town
Where he quickly settled down
And soon became the toast of the Great White Way

Accepted by Manhattan's elite
In all the places that were chic
No party was complete without George
Along the boulevards he'd cruise
And all the old queens blew a fuse
Everybody loved Georgie boy.

The last time I saw George alive
Was in the summer of '75
He said he was in love
I said, "I'm pleased"
George attended the opening night
Of another Broadway hype
But split before the final curtain fell.

Deciding to take a short cut home
Arm and arm, they meant no wrong
A gentle breeze blew down Fifth Avenue

Out of a darkened side street came
A New Jersey gang with just one aim
To roll some innocent passerby.

There ensued a fearful fight
Screams rung out in the night
Georgie's head hit a sidewalk
cornerstone
A leather kid, a switchblade knife
He did not intend to take his life
He just pushed his luck a little too far
that night.

The sight of blood dispersed the gang
A crowd gathered, the police came
And ambulance screamed to a halt of 53rd and 3rd

Georgie's life ended there
But I ask, who really cares?
George once said to me, and I quote.

He said "Never wait or hesitate
Get in, kid, before it's too late
You may never get another chance
'Cause youth's a mask, but it won't last
Live it long and live it fast."
Georgie was a friend of mine.

Oh Georgie stay don't go away
Georgie please stay
You take my breath away
Oh Georgie.

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HERE COMES SUMMER

(As recorded by Wildfire)

JERRY KELLER

Here comes summer
School is out, oh happy day
Here comes summer
I'm gonna grab my girl and run away
Here comes summer
We'll go swimmin' ev'ry day
Oh let the sun shine bright on my happy
summer home
Well school's not so bad but summer's
better
Gives me more time to see my girl
Walks through the park 'neath the shin-
ing moon
When we kiss, she makes my flat top
curl
It's summer, I feel her lips so close to
mine
Here comes summer
When we meet our hearts entwine
It's the greatest
Let's have summer all the time
Oh let the sun shine bright on my happy
summer home.

Here comes summer
Almost June, the sun is bright
Here comes summer
Drive-in movies ev'ry night
Double features
Lots more time to hold her tight
So let the sun shine bright on my happy
summer home
Well I will hold my girl beside me
Sit by the lake 'til one or two
Go for a drive in the summer moonlight
Dream of a love the whole night
through
It's summer she'll be with me ev'ry day
Here comes summer
Meet the gang at Joe's Cafe
If she's willing we'll go steady right
away
Oh let the sun shine bright on my happy
summer home
Oh let the sun shine bright
Here comes summertime at last.

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COME IN FROM THE RAIN

(As recorded by Captain & Tennille)

MELISSA MANCHESTER
CAROLE BAYER SAGER

Well hello there good old friend of mine
You've been reaching for yourself for
such a long time
There's so much to say
No need to explain
Just an open door for you to come in
from the rain.
It's a long road when you're all alone
And a man like you will always choose
the long way home
There's no right or wrong
I'm not here to blame
I just want to be the one who keeps you
from the rain, from the rain.

And it's good to know my best friend
has come home again
Cause I think of us like an old cliché
But it doesn't matter cause I love you.

And it looks like sunny skies
Now that I know you're all right
Time has left us older and wiser
I know I am
Anyway come in from the rain.

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SEASIDE WOMAN

(As recorded by Suzy and the Red
Stripes)

MCCARTNEY

Oh seaside woman
Oh seaside woman
Oh seaside woman.

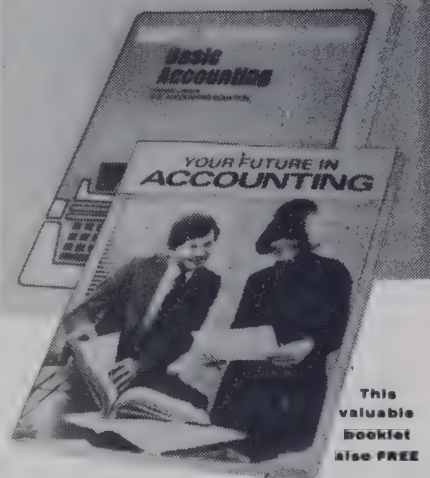
Papa catch the fish from the bottom of
the sea
Mama fixes net keep an eye on me
Dainty little mama smile all day
Cook your sweet potato at night she lay,
lay
Oh seaside woman
Oh seaside woman
Oh seaside woman oh oh oh.

Ride grey mule to market place each
day
Sell the beads and baskets sea shells
pay
Dainty little mama smile all day
Papa love you mama and he say, say
Oh seaside woman
Oh seaside woman
Oh seaside woman oh oh oh.

Papa catch the fish from the bottom of
the sea
Mama fixes net keep an eye on me
Dainty little mama smile all day
Papa love you mama and he say, say
Oh seaside woman
Oh seaside woman
Oh seaside woman oh oh oh.

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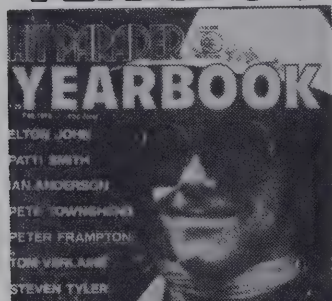
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TELEPHONE LINE

(As recorded by Electric Light Orchestra)

JEFF LYNNE

Hello, how are you
Have you been alright
Thru all those lonely, lonely, lonely,
lonely, lonely nights
That's what I'd say
I'd tell you ev'rything if you'd pick up
that telephone yeah yeah yeah.

Hey how you feelin'
Are you still the same
Don't you realize the things we did, we
did were all for real not a dream
I just can't believe they've all faded out
of view
Yeah yeah yeah yeah
Oo oo oo oo.

Doo da wop
Doo bee doo da wop

Doo wah doo lang
Blue days, black nights
Doo wah doo lang
I look into the sky
Your luck ain't really gonna see you
through

And I wonder why the little things are
fin'ly comin' true
Oh oh telephone line
Give me some time
I'm living in twilight
Oh oh telephone line
Give me some time
I'm living in twilight.

O.K., so no one's answering
Well can't you just let it ring a little
longer, longer, longer
Oh I'll just sit tight through shadows of
the night
Let it ring for evermore.
(Repeat chorus)

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WAY DOWN

(As recorded by Elvis Presley)

LAYNG MARTINE, JR.

Babe you're gettin' closer
The lights are goin' dim
The sound of your breathin'
Has made the mood I'm in
All of my resistance is lyin' on the floor
You're taking me to places
That I've never been before
Ohhh and I can feel it, I can feel it
I can feel it, I can feel it
Way down, way down where the music
plays
Way down, way down like a tidal wave
Way down, way down where the fires
blaze
Way down.

Ooo now my head is spinnin'
Ya got me in your spell
A hundred magic fingers
On a whirling carousel
The medicine within me, no doctor
could prescribe
Your love is doin' something
That I just can't describe.

Hold me again, tight as you can
I need you so, baby lessa go
Way down, way down where it feels so
good
Way down, way down where I hoped it
would
Way down, way down where I never
could
Way down.

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SAVE ME

(As recorded by Merrile Rush)

JIMMY CARROL

Here I'm still a spinning, still a spinning
round
Turning ever turning, Lord I'm running
down
Sure I'm tired of living, living all alone
Times I get the feeling
I'm the only one
I've just been wondering
If you could please
Send the final thundering
Give me my peace.

Sure I was a virgin shiny virgin queen
My whole world a coming, Lord you
must be mean
Here he come to hurt me, rape me to the
bone
I'm so tired of feeling, feeling all alone
I've just been wondering
If you could please
Send the final thundering
Give me release.

Save me, save me, save me, save me
Save me, save me, save me, save me
Save me, save me, save me, save me
I've just been wondering.

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YOU MADE ME BELIEVE IN MAGIC

(As recorded by Bay City Rollers)

LEN BOONE

I believed all love had gone
Had no strength to carry on
Thought my world was upside down
The day you walked into my life
Went to work to set things right
What's the secret that you used?
Oh you made me believe in magic
The moment I gazed into your eyes
Well you made me believe in magic
Your love brought magic to my life.
Now I'm filled with a new sense to be
You gave my life harmony
Love and you are all I, all I need
Oh you.

Made me believe in magic the moment I
gazed into your eyes
Well you made me believe in magic
Your love brought magic to my life.
Stay until our lives have to end
To leave would be such a sin
Girl you are my ev'ry, ev'rything
Oh you.

Made me believe in magic the moment I
gazed into your eyes
Well you made me believe in magic
Your love brought magic to my life.
Oh you made me believe in magic
The moment I gazed into your eyes
Well you made me believe in magic
Your love brought magic to my life.

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HANDY MAN

(As recorded by James Taylor)

OTIS BLACKWELL
JIMMY JONES

Hey girls, gather round
Because of what I'm puttin' down
Oh baby, I'm your handy man
I'm not the kind that uses pencil or rule
I'm handy with the love and I'm no fool
I fix broken hearts, I know I really can
If your broken heart needs repair
I'm the man to see
I whisper sweet things
You tell all your friends
And they'll come running to me.

Here is the main thing I want to say
I'm busy twenty-four hours a day
I fix broken hearts
I know I really can.

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NEON NITES

(As recorded by Atlanta Rhythm Section)

BUDDY BUIE
ROBERT NIX

We were two crazy people
It was a neon nite
A glitter glitter multi-colored sight
We did some high stepping
Oh what a life
Those high rolling star studded neon
nites

Yes we had us a high time or two
I remember those neon nites with you.

We did some hot trottin'
Sure got it on with those boogie boogie
honky tonkin' songs

You wore your silk stockings
And we danced till dawn
Hootchie cootchie hard rocking all night
long

But nowadays the bright lites make me
blue

I miss those neon nites with you.

We were two crazy people
It was a neon nite

A glitter glitter multi-colored sight
But nowadays the bright lites make me
blue

Yes they do
And I miss those neon nites with you
I miss those neon nites with you.

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CAN'T WE JUST SIT DOWN AND TALK IT OVER

(As recorded by Donna Summer)

TONY MACAULAY

The one and only night you don't need
to leave at all

The car rolls up outside on time
A moment from your call
A handshake seems more fitting than a
kiss

It's such a shame that you and I should
have to end like this.

Can't we just sit down and talk it over
Surely you can ask the man to wait
Strange that you're the one so set on
leaving

When I'm the one who said last night
that it was all too late
Hold on, hold on
Surely you and I can talk it out.

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(Remember The Days Of The)

OLD SCHOOLYARD

(As recorded by Cat Stevens)

CAT STEVENS

Remember the days of the old
schoolyard
We used to laugh a lot
Oh don't you remember the days of the
old schoolyard
When we had imaginings
And we had all kinds of things
And we laughed and needed love
Yes I do
Oh and I remember you.
Remember the days of the old
schoolyard
We used to cry a lot
Oh don't you remember the days of the
old schoolyard
When we had simplicity
And we had warm toast for tea
And we laughed and needed love

Yes I do
Oh and I remember you.
You were my sweet love
(My first sweet love)
My lovey dove
(My love lovey dove)
No matter what place
(Whichever the place)
I still see your face
(Your smiling face)
In childish dreams
(Inside my dreams)
Like king and queen
(God save our dreams)
The time may fade
(The time may fade)
It ain't never too late to learn about love
(To learn about love)
Learn about love.

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WALK RIGHT IN

(As recorded by Dr. Hook)

GUS CANNON
H. WOODS

Walk right in set right down
Daddy let your mind roll on
Walk right in set right down
Daddy let your mind roll on
Ev'rybody's talkin' 'bout a new way o'
walkin'
Do you want-a lose your mind
Walk right in set right down
Daddy let your mind roll on
Daddy let your mind roll on.

Walk right in set right down
Baby let your hair hang down
Walk right in set right down
Baby let your hair hang down
Ev'rybody's talkin' 'bout a new way o'
walkin'
Do you want-a lose your mind
Walk right in set right down
Baby let your hair hang down
Baby let your hair hang down.
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DEVIL'S GUN

(As recorded by C.J. & Co.)

BARRY GREEN
RON ROKER
GERRY SHURY

Fee fie fo fum
We're looking down the barrel of the
devil's gun
Nowhere to run
We've gotta make the stand against the
devil's gun.
Fee fie fo fum
We're looking down the barrel of the
devil's gun
Nowhere to run
We've gotta make a stand against the
devil's gun.

Better make a move now
Well, well you know there ain't no time
to lose now
Oh well his finger's on the trigger
He's waiting to deliver
Can we ever figure out the way to make
the people shout.
Got a new direction
Well, well, well another resurrection
Well now don't wait, hesitate, or it's
gonna be too late
Flames are getting higher, got to jump
out of the fire.
He's watching us burn
He's watching us burn
One day we'll learn, one day we'll learn
Fee fie fo fum.

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I'M IN YOU

(As recorded by Peter Frampton)

PETER FRAMPTON

I don't care where I go, when I'm with
you
When I cry, you don't laugh, 'cause you
know me.

I'm in you, you're in me
I'm in you, you're in me
'Cause you gave me the love, love that I
never had
Yes, you gave me the love, love that I
never had.

You and I, don't pretend, we make love
I can't feel any more, that I'm singing
You gave me the love, love that I never
had

I don't care, where I go, when I'm with,
with you
Yeah I'm in you.

Times so fly when you think, of last fall
You can't buy, what they made, you
and I

Oh I'm in you, you're in me
I'm in you, you're in me
'Cause you gave the love, love that I
never had.

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LOSE AGAIN

(As recorded by Linda Ronstadt)

KARLA BONOFF

Save me, free me
From my heart this time
The train's gone down the track
And I've stayed behind.

But nothin' can free me from this ball
and chain
I made up my mind I would leave today
But you're keepin' me goin', I know it's
insane
Because I love you and lose again.

When the heart calls, the mind obeys
Oh, it knows better than me, baby
And if I hold on for one more day
Oh maybe, oh maybe he'll be true.

But nothin' can free me from this ball
and chain
I made up my mind I would leave today
But you're keepin' me goin', I know it's
insane
Because I love you and lose again.

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JUST A SONG BEFORE I GO

(As recorded by Crosby, Stills & Nash)

GRAHAM NASH

Just a song before I go
To whom it may concern
Trav'ling twice the speed of sound
It's easy to get burned
When the shows were over, we had to
get back home
And when we opened up the door
I had to be alone.

She helped me with my suitcase
She stands before my eyes
Driving me to the airport and to the
"friendly skies"
Going through security, I held her for so
long
She fin'ly looked at me in love
And she was gone.

Just a song before I go
A lesson to be learned
Trav'ling twice the speed of sound
It's easy to get burned.

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STRAWBERRY LETTER 23

(As recorded by Brothers Johnson)

SHUGGIE OTIS

Hello my love
I heard a kiss from you
Red magic satin playin' near too
All thru the morning rain I gaze
The sun doesn't shine
The rainbow and waterfalls run thru my
mind
In the garden I see the west purple
shower bell and tea
Orange bird and river cousins dressed in
green
Pretty music I hear so happy and loud
Blue flower echo from a cherry cloud
Feel sun shine sparkle pink and blue
Playgrounds will laugh if you try to ask
is it cool, is it cool?
If you arrived and don't see me
I'm gonna be with my baby
I am free
Flyin' in her arms over the sea.

Stained window yellow candy screen
See speakers of kite with velvet roses
diggin'

Freedom flight

A present from you

Strawberry letter twenty-two

The music play I sit in for a few.

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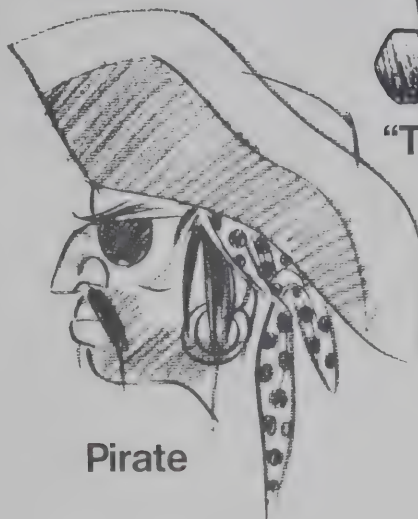
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GONNA LOVE YOU MORE

(As recorded by George Benson)

MORRIS ALBERT

Na na na na na
Na na na na na
Na na na na na
Na na na na na.

Gonna love you more than anything
you've heard about
I'm gonna love you more than any day
and any night we've passed together,
together

Gonna love you more.

Gonna love you more than anything
you've heard about
I'm gonna love you more than any day
and any night we've passed together,
together

Gonna love you more.

Gonna love you more, more than I can
love in a dream
More than I can explain, more than
ev'rything
Gonna love you more, yes, I'm gonna
love you more
That's why I sing.

Gonna love you more, more than I can
love in a dream
More than I can explain, more than
ev'rything
Gonna love you more, yes, I'm gonna
love you more
That's why I sing.

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THE PRETENDER

(As recorded by Jackson Browne)

JACKSON BROWNE

I'm gonna rent myself a house in the
shade of the freeway
Gonna pack my lunch in the mornin'
and go to work each day
And when the evening rolls around
I'll go on home and lay my body down
And when the mornin' light comes
streamin' in
I'll get up and do it again amen (say it
again)
Amen.

I want to know what became of the
changes we waited for love to bring
Were they only the fitful dreams of
some greater awakening

I've been aware of the time goin' by
They say in the end it's the wink of an
eye

And when mornin' light comes
streamin' in
You'll get up and do it again amen.

Caught between the longin' for love
and the struggle for the legal tender
When the sirens sing and the church
bells ring and the junkman pounds his
fender

Well the veterans dream of the fight
Fast asleep at the traffic light
And the children solemnly wait for the
ice cream vendor

Out into the cool of the evening strolls
the pretender
He knows that all his hopes and dreams
begin and end there.

(Ah, the laughter of lovers)
Ah the lovers stay right thru the night

(Leavin' nothin' for the others)

Leavin' nothing but to choose off and
fight ah ah ah
(And tear at the world with all their
might)

Ah ah ah ah
While the ships bearing their dreams
sail out of sight

I'm going to find myself a girl who can
show me what laughter means
And we'll fill in the missing colors in
each others paint by number dreams
And then we'll put our dark glasses on
and we'll make love until our strength is
gone

And when the mornin' light comes
streamin' in
We'll get up and do it again
Get it up again.

I'm gonna be a happy idiot and struggle
for the legal tender
Well the ads take aim and lay their
claim

To the heart and soul of the spender
And believe in whatever may lie in
those things that money can't buy
Don't you love to have been a contender
Are you there

Say a prayer for the pretender
Who started out so young and strong
only to surrender
Say a prayer for the pretender
Are you there
For the pretender

Say a prayer for the pretender
Are you there for the pretender
Say you'll say a prayer for the
pretender.

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BACK TOGETHER AGAIN

(As recorded by Daryl Hall and John
Oates)

JOHN OATES

He's back together again
Yeah ev'ryone is glad that he's together
again
Just like the old days, old days, old days
Yeah he could sing, he could sing, he
could sing
He's back together again.

You know he's still got the moves
You know the grooves still there
Just like the old days, old days, old days
Yeah he could sing, he could sing
Listen to him sing
Back together again, back together
again
Singing the same old story
Back together again, back together
again
The old songs never end
Gives you something to believe in.

Remember sixty-five
Well the kids are all grown up, but their

records are still alive
Just like the old days, old days, old days
Yeah he could sing, he could sing, he
could sing

He's back, riding high
The charts are full of love, he's on
ev'rybody's dial
Just like the old days, old days, old days
Yeah he could sing, he could sing
Listen to him sing

Back together again, back together
again
Singing the same old story
Back together again, back together
again
The old songs never end, that's some-
thing to believe in
The old songs never end
Oh just listen to him sing.

Back together again, back together
again
Singing the same old story
Back together again, back together
again
The old songs never end, and that's
something to believe in.

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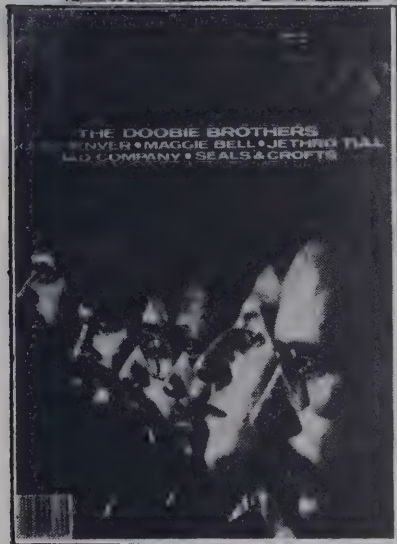
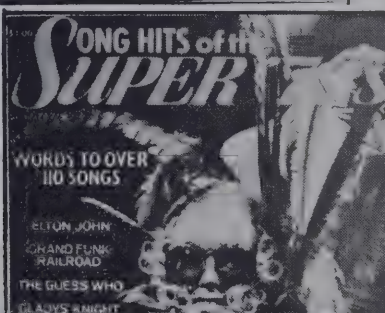
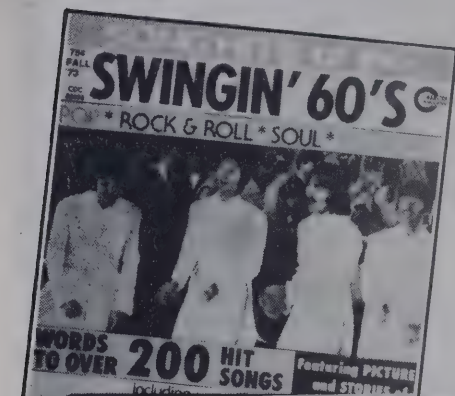
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ROCK AND ROLL NEVER FORGETS

(As recorded by Bob Seger)

BOB SEGER

So you're a little bit older and a lot less
bolder than you used to be

So you used to shake 'em down but now
you stop and think about your dignity

Well now sweet sixteen has turned
thirty-one

You get to feelin' weary when the work
day is done

All you got to do is get up and into your
kicks

If you're in a fix
Come back baby
Rock and roll never forgets.

You better get yourself a partner and
head down to the concert or the local
bar

Check the local newspaper chances are
you won't have to drive too far
Yeah the rafters will be ringing 'cause
the beat's so strong

The crowd will be swaying and singin'
along

All you got to do is get into the mix
If you need a fix
Come back baby
Rock and roll never forgets.

Ooh the band's still playin' it loud and
lean

Listen to the guitar player makin' it
scream

All you got to do is just make that scene
tonight

Hey tonight
Come back baby
Rock and roll never forgets.

Well now sweet sixteen's turned thirty-
one

Feel a little tired, feeling under the gun
Well all Chuck's children are out there

playing his licks
Get into your kicks
Come back baby
Rock and roll never forgets.

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Co.

LIFE IN THE FAST LANE

(As recorded by Eagles)

JOE WALSH
DON HENLEY
GLENN FREY

He was a hard-headed man
He was brutally handsome and she was
terminally gray
She held him up, and he held her for
ransom

In the heart of the cold, cold city
He had a nasty reputation as a cruel
dude

They said he was ruthless; they said he
was crude

They had one thing in common
They were good in bed
She'd say, "Faster, faster
The lights are turnin' red."

Life in the fast lane
Surely make you lose your mind
Life in the fast lane mm.
(Are you with me so far)

Keyed up for action and hot for the
game

The coming attraction, the drop of a
name

They knew all the right people
They took all the right pills
The threw outrageous parties
The paid heavenly bills
There were lines on the mirror, lines on
her face

She pretended not to notice
She was caught up in the race
Out in the evening until it was light
He was too tired to make it
She was too tired to fight about it.

Life in the fast lane
Surely make you lose your mind
Life in the fast lane mm
Life in the fast lane
Ev'rything all the time
Life in the fast lane uh huh.

Loaded and burnin' blinded by thirst
They didn't see the stop sign
Took a turn for the worse
She said, "Listen, baby
You can hear the engine ring
We've been up and down this highway
Haven't seen a goddam thing."
He said, "Call the doctor
I think I'm gonna crash."

The doctor say he's comin', but you
gotta pay in cash
And they were rushin' down that
freeway

Messed around and got lost
They didn't care

They were just dyin' to get off
And it was life in the fast lane
Surely make you lose your mind
Life in the fast lane
Life in the fast lane
Life in the fast lane.

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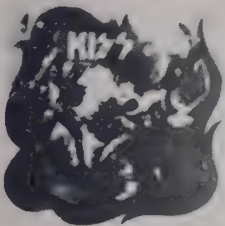


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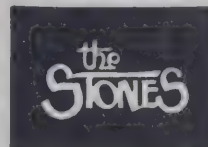
Bad Company 040



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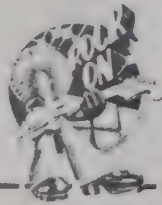
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BURNING SKY

(As recorded by Bad Company)

P. RODGERS

The sky is burnin'
I believe my soul's on fire
You are I'm learning the key to my desire.

Waiting for the van to arrive
The prisoners were lined up outside
Jumped a wall, hitched a ride
And now I'm here to say
Love you baby anyway.

The sky is burnin'
I believe my soul's on fire
You are I'm learning the key to my desire.

Ran across the country fields in all terrain
They had guns and dogs and ev'rything
Swam a river try'n' to lose my trail
But they caught me under the bridge.

The sky is burnin'
I believe my soul's on fire
You are I'm learning the key to my desire.

The judge said this man's a danger to humanity
We're gonna lock him up and throw away the key
Now baby, your love has sent me to jail
But I'd rather die than see you with another man.

The sky is burnin'
I believe my soul's on fire
You are I'm learning the key to my desire.

Working on the railroad every day
But they can't keep me here
And I'm not gonna stay
I got to get outta this place
I'll see you baby.

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187 Post Road, Old Westbury, NY
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AMARILLO

(As recorded by Neil Sedaka)

NEIL SEDAKA
HOWARD GREENFIELD

When the day is dawnin' on a Texas
Sunday mornin'
How I long to be there with Marie
Who's waitin' for me there
Ev'ry lonely city where I hang my hat
Ain't half as pretty as where my baby's at
Is this the way to Amarillo
Ev'ry night I've been huggin' my pillow
Dreamin' dreams of Amarillo
And sweet Marie who waits for me
Show me the way to Amarillo.

I've been weepin' like a willow

Cryin' over Amarillo
And sweet Marie who waits for me
There's a church bell ringin'
Hear the song of joy that it's singin'
For the sweet Maria
And the guy who's comin' to see her.

Just beyond the highway lies an open plain
It just keeps me goin' thru the wind and rain
Is this the way to Amarillo
Ev'ry night I've been huggin' my pillow
Dreamin' dreams of Amarillo
And sweet Marie who waits for me
Show me the way to Amarillo.

I've been weepin' like a willow
Cryin' over Amarillo
And sweet Marie who waits for me.

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PEOPLE IN LOVE

(As recorded by 10cc)

ERIC STEWART
GRAHAM GOULDMAN

People in love do funny things
Walk under buses and burn their wings
People like us do nothing right
Talk to the ceiling into the night
Look at the smile in her eyes
I knew I was right in my bones
I feel the turnin' of wheels as it grows
Look at my face in her eyes
Am I right am I wrong
She's given me butterflies all along.

Ooh sitting alone in the dark (hey, hey)

Ooh feeling you close to me
We're in a dream but the hands on the clock seem to know
Tell me it's time to go.

People in love play silly games
Running in circles and ev'rywhere
People like us can make believe
Love is forever and I'll never be.

Ooh sitting alone in the dark (hey, hey)
Ooh feeling you close to me
We're in a dream but the hands on the clock seem to know
Tell us it's time to go.

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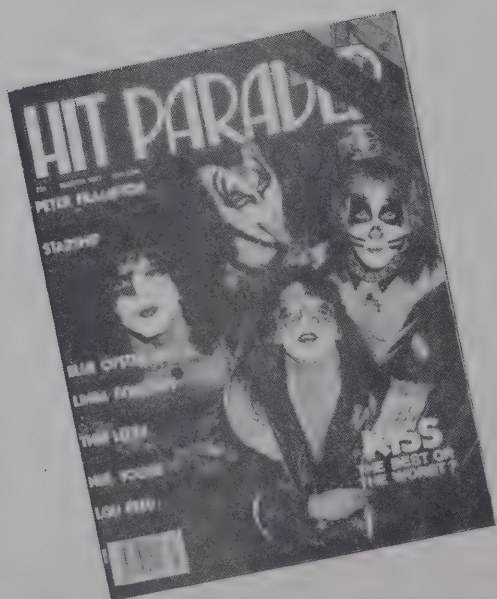
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For the first time, Norvell reveals that there are such Meditations. And every single one of them is in his new book called, "The Miracle Power of Transcendental Meditation."

Now, he says, this is no ordinary book. It's a virtual catalog of Meditations for achieving your innermost dreams of happiness, financial security, love fulfillment and peace of mind.

But the best part is that all you have to do is say these Meditations right out of the book! There are no strange rituals to perform.

... Just Saying These Meditations Makes Your Dreams Come True!

For example, there's a Meditation on page 87 that guides you automatically to obtaining wealth. And another one on page 24 that can give you as much as \$100,000, if that's your goal.

If you're overweight and don't like diets, simply say the Meditation on page 57 for losing as much as 50 pounds of excess body weight, says Norvell.

How about a Meditation for finding your soul mate in love and marriage... or one for achieving good health, youthful vigor and energy... or a Meditation that can unlock creative powers to make you a genius.

They're all printed in black-and-white in this book! Thousands of other people, just like yourself, have used these Meditations to get what they wanted in life, reports Norvell. You'll see:

How Marjorie S., a young girl who had never been out on a date, said the Meditation on page 24, became more beautiful and soon had two proposals of marriage.

How a woman in Los Angeles needed \$5,000 very badly. There seemed to be no chance that she would get the money until she found out about the Meditation on page 24. Within two weeks, the woman received \$4,500 from a big oil company and a week later \$500 was mailed to her in the most mysterious manner!

How James E., a chain smoker in failing health, was able to stop smoking entirely in three weeks just by saying the Meditation on page 20, says Norvell.

How an appliance salesman could never close

a sale until he started saying the Meditation on page 109. Like a miracle, he started selling every customer he approached and soon after became the district sales manager.

Meditations For Health

When you go into meditation, your body has a greater resistance to germ invasion, colds, viruses and other disorders. Meditations also overcome disease, heal most forms of mental illness, and prevent the erosion of age. So if you've been having problems with your health, this book can give you the secret of physical healing, claims Norvell!

You'll see how a man who was chronically sick from colds, said the Meditation on page 146, and rid himself of colds forever!

And you'll discover how Alice G., a woman who suffered from headaches and allergies, began saying Meditations and noticed an amazing change! Her headaches stopped, her coughing and sneezing decreased, and within two months she felt better than ever!

Meditations For Memory

By saying certain Meditations, you will improve your memory and ability to retain what you read and what you see. You can learn foreign languages, file facts and details in your mind and instantly recall them when you want to. See page 19!

Meditations For A New Personality

If you wish to experience a change in your personality to become more dynamic and attractive... radiate friendliness and warmth... and build an aura around yourself of beauty, charm and courtesy, see page 24.

Meditations For A Better Job

Do you want to go into a new line of work, or be the owner of a business, or get a big increase in salary?

The book reveals how a young man, working for a large company, wanted a promotion and said the Meditation on page 26 when he returned home from work. Soon after, he was chosen to become an executive over ten other people.

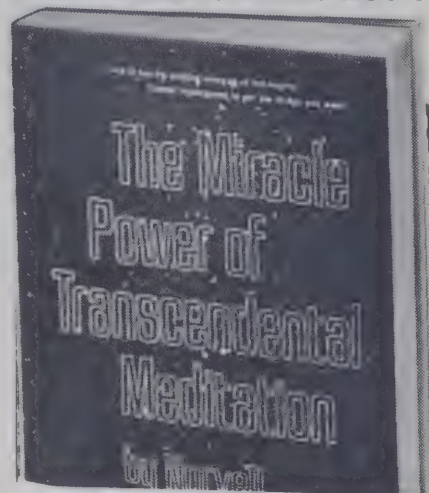
And take the case of the woman who wanted a big raise. After saying a Meditation, her boss called her into his office, and like a man in a trance, gave her the exact raise she had asked for!

Meditations For Knowing The Future

There's a Meditation in this book that shows you how to receive predictions of your future. Everything you will ever do will unravel before your psychic gaze like the pictures that are pro-

ABOUT THE AUTHOR

NORVELL is a towering figure in the vanguard of Psychic and Metaphysical research. He has gleaned the golden wisdom of the Ancient Ones from his travels in the Mid-East and Far East, where he visited Greece, Egypt and India and gathered knowledge from the Masters from the Mystical Lands of Tibet. Then he combined these Ancient Truths with the very latest scientific discoveries in Meditation, Alpha Biofeedback and ESP, to develop the dynamic teachings that have helped thousands of people across the country to achieve their life-long desires.



jected on a screen. See how to do it on page 97, Norvell says.

Meditations For Mental Commands

If you'd like another person to do a certain action, you'll be given the Meditation for mental commands. And it does not matter if the person is thousands of miles away, claims the author.

What's more, you'll find meditations for increasing your mystic powers, receiving psychic guidance, extra-sensory perception, clairvoyance, and divine intuition, according to Norvell.

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With special Meditations, you'll be able to project trips you want to take... people you want to meet... romantic situations you want to be in... and any material possessions you desire.

In fact, there's even a Transcendental Meditation that overcomes insomnia and help you go to sleep immediately!

Delving into his personal file of case histories, Norvell shows you:

How Florence D. was terribly overweight and had a bad case of high blood pressure. Never one for dieting, she used instead the Meditation on page 22. Lo and behold, she lost 30 unsightly pounds as if by magic!

How a man rounded up a group of 20 children with warts on their hands and meditated that the warts would disappear through magic power. Within a few weeks the warts on every child's hand disappeared, reports Norvell.

Just Say These Transcendental Meditations

This amazing book gives you hundreds of Transcendental Meditations that can make your dreams come true, says Norvell. You can say these Meditations from the moment you open the book to experience miraculous results almost instantly! You'll find, before your eyes:

Meditations to overcome sickness... become rich and successful... attract your true soul mate... improve your memory... receive telepathic thought forms... achieve cars, furs and jewels... win promotions at work... magnetize good luck... have clairvoyant dreams... go on astral flights... overcome bad habits... go to sleep instantly... achieve good health and youthful vigor... make your personality magnetic... achieve freedom from worry... gain self-confidence and poise... receive predictions about the future... make you a genius... overcome allergies and headaches... lose weight and reduce hunger pangs... bring you fame and fortune!

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LED ZEPPELIN

(continued from page 31)

Lovin' You", "No Quarter", "Ten Years Gone", "Battle of Evermore", "Goin' to California", "Black Country Woman", "White Summer" (from the Yardbirds' *Little Games* LP), "Kashmir", "Moby

Dick", "Achilles Last Stand", "Stairway to Heaven", and then the encores - "Whole Lotta Love", "Rock and Roll", "Trampled Underfoot" and "Black Dog". Manager Peter Grant once told me that rock and roll remained vital by not playing too long in one hall, and by the end of the week at Madison Square Garden, Led Zeppelin was itching to move on. Playing

in the same venue every night for a week gets to be like punching a clock.

So, as 20,000 fans were still cheering for another encore at the sixth, and final Garden show, Led Zep sped away in four cars to JFK Airport where their private 707 jet waited to take them to Los Angeles. □

To be continued.



Jimmy Page visited with the Rolling Stones at Atlantic's Studios.

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Led Zeppelin: people's band?

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GREGG ALLMAN

(continued from page 28)

the guy like he was Cher's erratic husband rather than the former lead voice of one of our greatest rock groups. Until he found Cher, none of these publications were the slightest bit interested in Gregg Allman the man or musician; yet the Hollywood aspect of his worldwind courtship intrigued the gossips who both print and read these journals. Cher, clean, relatively pure, the darling of your aunt and uncle, marries a rock musician whose

experiences with needles weren't just with the phonograph variety. "Will the hippie grow up and be a good father, good husband, a media star worthy of emulation by middle America?"

Gregg Allman is showing signs of escaping that mentality. Not that there is anything inherently wrong with television personalities, yet deep down, Gregg is a musician, not a boob tube hero. He was sweating in rock festivals playing stuff like "Midnight Rider" and "Whipping Post" long before he ever made the pages of the scandal sheets. He lived in Califor-

nia once before, as a young, aspiring singer-organ player in the late 60s. Yet he eventually went back to his roots, returning to the Southland to form the Allman Brothers Band and set countless stadia ablaze.

When people find themselves in a quandry, they often go back to the site of their former triumphs. Having licked temptation, and with a band the envy of many others in tow, Gregg Allman may well do the same. He's gotten the cow crud out of his system and is ready to think about nothing but music. □

In making his new album, Gregg Allman obviously had a lot to prove.



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By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

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When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n- p- u----- l-,"

Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n- b- t- m- o- p- h- p-," In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o- w- c- p- a- c- s- a- p-," ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n- i- m- m- a- b- c- w- t- p- p- o- r- g- h-," and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w- t- s- o- o- t- d- s- i- c- p- t- s-," The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives... Making a fortune in the stock market... Treating migraine headaches... Becoming a famous writer... Beauty... Getting a beautiful wife... Projecting your astral self to distant places... Achieving success in your own business... or anything else!

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Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y- k- i- l- y-," Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

ELP

(continued from page 10)

people on the road for sound only. The system is estimated to be worth over one million dollars.

The main p.a. system consists of 40 custom-built cabinets weighing 450 pounds each. 72,000 watts of power are used to drive the system. The basic concept of the sound system is not to achieve unnecessary volume levels, but to get the cleanest, most undistorted sound possible. The goal is a "living room" sound for everyone in the audience.

To control this mammoth sound

system, the majority of the classical instruments are amplified by contact mikes attached directly to the body of the instruments. Three mixing boards are employed, one for the orchestral, one for ELP, and one which mixes the total into a "house mix" as the audience hears it.

The stage monitor speakers are sunk under the stage and otherwise concealed as much as possible. An example of monitor placement: Keith and Greg are actually standing on grids rather than solid flooring, and the monitor sound is projected up at them from under the stage.

Lighting: Designed by Nicholas Cer-

novitch and Bob Mitchell, the lighting system is another major breakthrough in rock concert presentations. The main thrust of the lighting is theatrical. A computer operated lighting board is used to achieve an array of dramatic, elegant effects that use 311 separate spotlights and 60 different dimmer controls.

The result is a stage that is absolutely under the control of the production team. ELP have assembled to run the show. Lights, sound, sets, and total stage area have been integrated into an effect that enhances the music on a visual level and is absolutely in control and keeping with the musical impact of *Works*. □

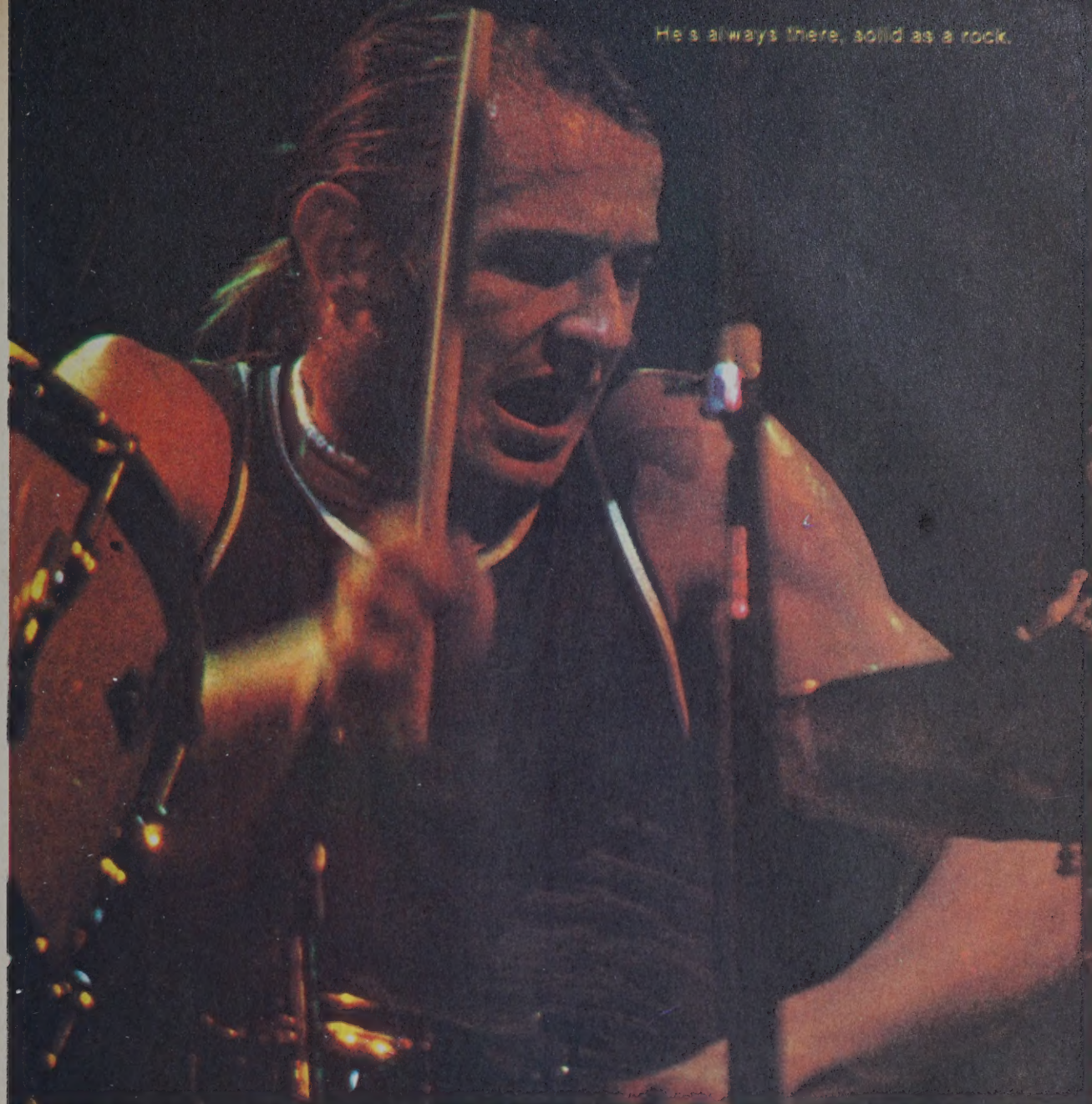
GREG LAKE WORKS SET-UP: Greg is using Alembic bass guitars, including an 8-string bass with lighted fret indicators; a Travis Bean electric guitar; Zematis 12-string acoustic

guitar, plus three vintage Martin acoustic guitars. There are no standard guitar amps on stage, just one small custom-built amp chassis visible behind Greg. All patch chords from

his guitars go to a custom pedal board at his feet (fuzz, wah-wah, phaser, etc.), and the cables from there go under the stage and through tubing to the amp.



He's always there, solid as a rock.



Henry Diltz

SIMON KIRKE

(continued from page 42)

What Simon Kirke does is keep it simple, straightforward and strong. He's always there, solid as a rock. His technique is clean and pure and the envy of rock drummers who can play fantastic solos but don't know how to keep the beat. But let's return to the split of Free. What did Simon do?

"There was about a two-year thing where I just didn't know what was happening and tried to find a suitable musical niche so I could start again. Which at the time I didn't think I could get, because I'd had considerable success with Free, and I didn't think I'd get a second chance. So I went down to Brazil and just generally ligged around."

When he got back from South America, he went over to visit his old bandmate Paul, who played him some stuff that he had been working on with Mick Ralphs. Then in September, 1973,

the trio latched onto Boz and Bad Company was born.

Nowadays Simon has the opportunity to indulge in a drum solo like the drummer of any superstar band. But indulgence is something Simon has no time for. So when it comes to the drum solo portion of Bad Company concerts, there are a lot of flashy lights that go on and off, the band leaves the stage and Simon plays some hot licks — for about a minute. Then he leads right into a song.

"I like drummers who play with the other members in mind, drummers who play with the song," said Simon, "instead of being out there and just being like a soloist. It's the hardest thing in the world to be simple, and we're trying to be simple."

What Simon enjoys most are the nights when everything fits together, with himself, of course, an integral part. "We'll feed off each other onstage. I'm generally watching Mick and Paul. Boz and I don't

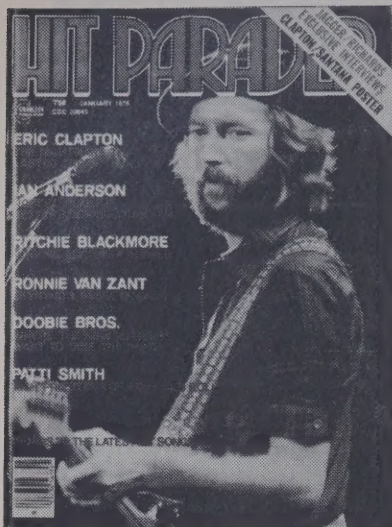
have to sort of watch so much because we're similar in personalities. We have a similar way of thinking. Whereas Paul and Mick — they're a little more unpredictable. So I feed off Paul, and Paul will feed off Mick. You know, there's a whole interchange, a whole rebound that goes on. That's why it's never the same every night.

"It never really gets out of control, though. It might go over the top on occasion, but that's purely because we're all quite sort of boisterous people. We're all fire signs, for all you astrologers out there, and there's a lot of energy that goes on onstage. And I would like to think that sparks fly off the bloody set."

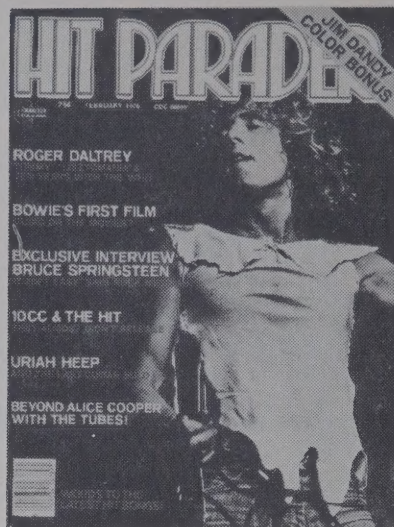
Simon doesn't have to think that, because speaking from the point of view of an audience member, what comes off the stage whenever Simon Kirke and pals get going is not just sparks. Pretty soon those sparks ignite the whole hall, and it's a multi-alarm musical fire that's raging. □

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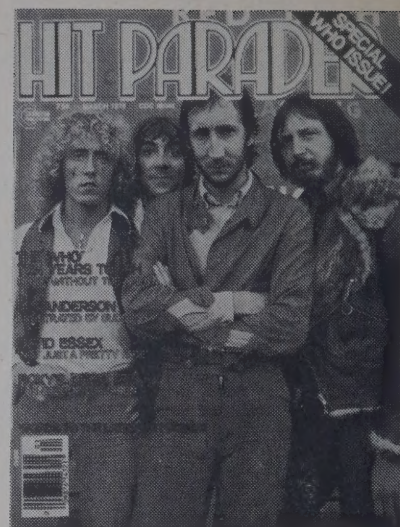
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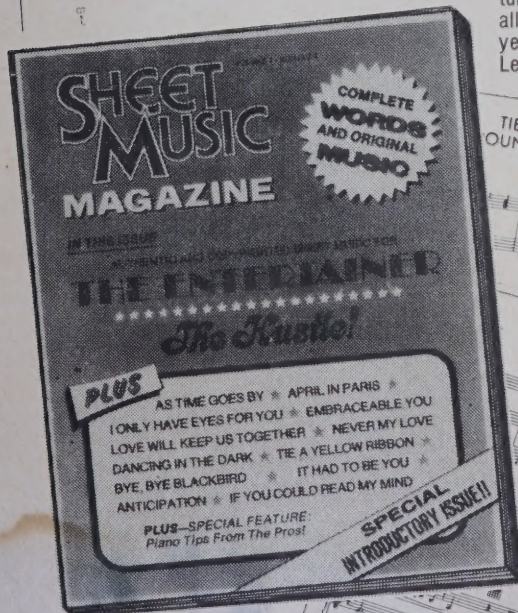
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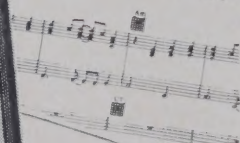
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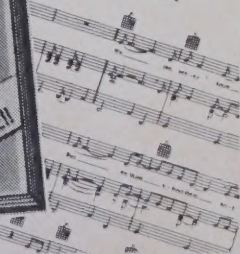
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